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THE ANNUAL GENERAL MEETING will be held on Saturday, July 21st, at 2 p.m., in the Examination Hall (third floor) of the College. **Members only will be admitted.**

THE DISTRIBUTION OF DIPLOMAS will take place on Saturday, July 21st, at 3 p.m., in the Organ Hall. The President will give an address and Dr. I. C. B. Keys, M.A., F.R.C.O., organist of the Queen's University of Belfast, will play some of the pieces selected for the January 1952 examinations. Admission free; no tickets required.

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(*Continued on p. 329.*)

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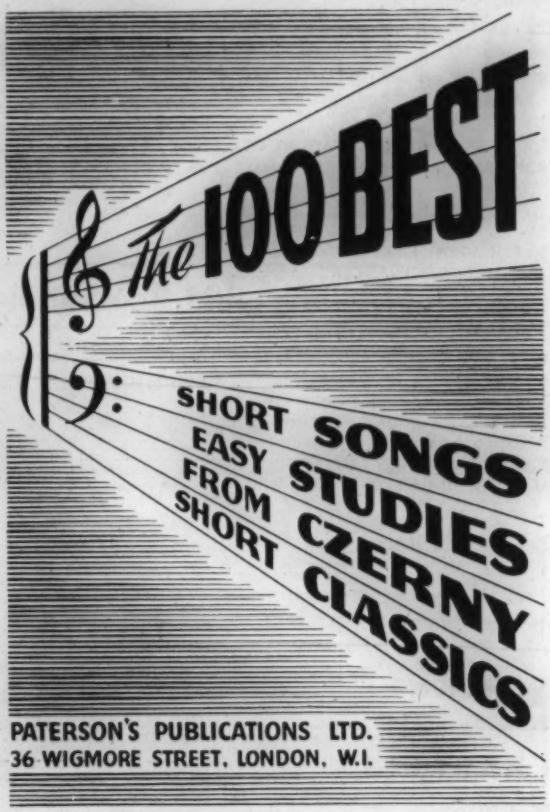

NEW CHORAL WORKS

BRUCE MONTGOMERY
An Oxford Requiem
for Mixed Chorus and Orchestra
Vocal Score 6*s*.

Written for first performance by the Oxford Bach Choir, May 22nd, 1951. It is not a liturgical requiem, the words being drawn from the Psalms and the Burial Service. (30 *minutes*)

Venus' Praise
Choral Suite for S.A.T.B. and String Orchestra
Vocal Score in preparation

First performed by the South London Bach Choir at Wigmore Hall on April 26th, 1951.

HERBERT HOWELLS
Hymnus Paradisi
for S.T.Soli, Chorus and Orchestra
Vocal Score 8*s*.

Written for the Three Choirs Festival at Gloucester, 1950. First London performance by the Royal Philharmonic Society on April 18th, 1951, with the B.B.C. Chorus and Orchestra.

NOVELLO

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

JULY 1951

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Music

'O Saving Victim.' Anthem by Alec Rowley.

'Dolmetscherie' Today

By CHARLES STUART

'DOLMETSCHERIE', a word of the Editor's nimble devising, not mine, covers a multitude of virtues. Definition:

> Of, belonging or appertaining to the restoration, redesigning, technical development and manufacture of early keyboard, bowed, plucked and certain wind instruments which, our forebears' ears and wits being momentarily distracted, fell into disuse when or before the modern symphony orchestra came into its own and rather more than its own; the playing on the aforesaid instruments at Haslemere, Surrey, their latter-day cradle and peculiar home, as well as in the country and at the Wigmore Hall and other, London places, of sixteenth-, seventeenth- and early eighteenth-century music in particular, with scrupulous observance of those ornaments and combinations of ornament, ranging from Mordent or Pincé to Springer or Sigh, which so many modern editors are alleged to have perverted, misunderstood or simply left out; and related cultural activities in pursuit of the practice, ideals and traditions laid down by the late Arnold Dolmetsch and perpetuated with zeal in our own day by Carl F. Dolmetsch and other members of A.D.'s family and circle under the auspices of the Dolmetsch Foundation.

Note especially the reference to perpetuation. The surprising thing in 1951 is not that Dolmetscherie is kicking, but that it is alive at all. Arnold Dolmetsch, that singular and multiple personality (cabinet-maker, master craftsman, linguist, musical scholar, practical musician, antiquary, inventor, herb-grower, gourmet) died in 1940, aged eighty-two. Dolmetscherie, said some, had been just Arnold Dolmetsch with trimmings. And the founder-inspirer's death was not all. On top of it came the increasing dislocation of war, which turned the Haslemere workshops into a munitions factory (over two million precision parts for aircraft and Admiralty radios were made there in four years), and so curtailed the annual Haslemere festivals that Dolmetscherie hung for some years by a thread. The war over, nobody quite knew which way musical taste, an unpredictable cat at best, would jump, or even whether the cat might not fade away altogether, leaving behind nothing but an inscrutable smile. As things turned out nobody need have bothered. Dolmetscherie seems to be in greater call than ever.

The first and most obvious test is the crowd at the festival concerts (admission two shillings to seven-and-six) in Haslemere Hall, an hour from Waterloo by quick train. Twenty-five years ago and less, before Dolmetscherie had caught on, there were woefully thin houses from time to time. During recent years, under Carl Dolmetsch's direction, there have been many advance sell-outs and only a scattering of empty seats on 'off' days. The post-war tendency has been to bring onto the Haslemere platform rather more outsiders than used to be the case, including occasional celebrities (Jean Pougnet, for example, is playing violin at this year's festival, the third since the war, which runs from 14 July to 21 July); but the main burden is still carried by a family nucleus, whose members, while specializing in this or that instrument, are able to give good account of themselves on most of them. The family

A Dolmetsch Consort of Viols: Carl (treble), Mabel (gamba), Nathalie (alto), Marie (gamba), Cécile (treble).

nucleus consists of Carl, his mother Mabel Dolmetsch, widow of Arnold (now seventy-eight, not playing as much as she did, but still reliable on the viola da gamba in ensemble), his sisters Cécile and Nathalie, his wife Marie (who came down to Haslemere originally as a pupil a few years before the war), Leslie Ward, his brother-in-law George Carley, and Louise Carley, his niece. There is also a team of permanent associates, including Joseph Saxby (harpsichord), Dorothy Swainson (clavichord), and Stephanie Barker (violin, viol, recorder, etc.).

The second test is workshop business. The demand for Haslemere products is officially described as overwhelming: especially the demand for recorders. In this field an insatiable public appetite is kept at bay, if not entirely satisfied, by plastic output. Of plastics more presently. Let us in the meantime consider the hand-mades. Whereas in the late twenties Haslemere would sell say thirty hand-made recorders in a year, the output today is around five hundred: and lovely things they are to see and handle, turned and carved from woods that are in themselves music to recite—olive, ebony, coromandel, padouk, rosewood, tulip-wood, satinwood, and the like.

It is Carl's special job to voice and tune every recorder before it leaves the factory, a task which only a player can properly perform. At a workbench in a small upstairs room you see him take an instrument apart and spy through the pieces, the first voicing process being with the eye. Certain final parings and smoothings are usually needed to make the instrument speak 'glibly' and accurately. You see him insert a little knife inside the windway and use his sense of touch to correct a faulty bevel hidden from view. Afterwards he pokes a dentist's mirror up the bore to make sure he has pared off precisely the right amount. Or he may open and polish the bore a bit with fine glass-paper or sharkskin mounted on the end of a stick. The bore of a recorder, by the way, is a tricky job, conical yet irregular, with a scientifically disposed internal waist and bulge, which must be accurate to within two-thousandths of an inch over its chromatic range of two-and-a-half octaves.

With other work always calling, Carl voices and tunes recorders at the rate of perhaps ten a day. Altogether the recorder is a more sophisticated job than might at first appear. A complete hand-made set (sopranino, descant, treble, tenor, bass) today costs nearly £60 without purchase tax. (From 1948 all craft products of the Haslemere workshops were

purchase-tax free, but the matter is under Treasury review, and at this writing it cannot be taken for granted that the concession will be maintained.) We still have some way to go before we hit early sixteenth-century prices. A chest of recorders given to the King of France by Henry VIII, himself a devotee of the instrument, cost £80.

All things considered, we must be thankful for the Haslemere 'superplastic' recorder (descant size), which is selling at just over a guinea in tens of thousands. (There is a current English order for twenty-five thousand, spread over three years. Australia is asking for ten thousand. And so on.) To the lay ear the best plastic model sounds just about as pure and fluent as could be imagined; but the lay ear and lay finger-tips, if not the lay pocket, go on hankering just the same after Burmese tulip-wood ringed with ivory.

Most elegant of all Haslemere products are the lutes: especially the standard tenor lute, an angel of an instrument, tall as a grown boy, with open bass strings in one plane and its stopped strings (making nineteen strings all told—some of them nowadays of nylon) in another. I saw one which had just been finished for an American buyer by George Carley, who is a co-director of the workshops with Carl Dolmetsch and Leslie Ward. (Haslemere exports to the ends of the earth. While I was there packing cases were being nailed up for Brazil and New Zealand.) This Carley lute had a shell of individually shaped ribs in figured sycamore, each under a sixteenth of an inch thick, and, in its belly of Columbian pine, a delicately carved rose window or sound hole of traditional pattern. Altogether the kind of thing a saint would be tempted to steal. So far this year Haslemere has made three lutes; good going when we consider how utterly obsolete the instrument had become. Wasn't there also a tendency to laugh at the lute because of its purely fortuitous connection with Beckmesser's foolings?

Now for the viols. The viol family seems to be climbing back into favour surely though slowly. London has a number of professional viol consorts and a Viola da Gamba Society that embraces viols of all sizes. People have begun to realize that instead of being a sort of ape ancestor from which the violin group evolved by a sort of Darwinian process, the viol was and is an independent cousin and rival. (There was much the same relationship between the recorder and the transverse flute, both of which, so we are taught, eighteenth-century composers used with full realization of the difference in their timbres.) The viols are seven in number, from a midget called

Carl Dolmetsch in the music room at Mrs. Mabel Dolmetsch's house, 'Jesses', Haslemere, where Arnold lived. A bust of Arnold by Bürer stands in the window.

the pardessus at the top to the whacking violone (double bass) at the bottom. Each has six strings, or in some cases seven, tuned in fourths, with a third in the middle. Generally speaking, you hold them between your knees, cello-wise, and play 'underhand' fashion (remembering to keep a flexible wrist!) with a deep, outcurved bow which has a vigorous though sensitive tip and makes big chords sound clearly and mightily. Those who take Dolmetscherie lightly, not knowing a great deal about it, dismiss Haslemere as so much cooing (recorder tone) and mooing (viol tone). Our ears are so full of the silk and sweetness of the violin that, on coming to the viols, we must shed our prepossessions and listen for quite other values. Take the violin's opposite number, the treble viol. Its bottom D has something of the viola's quality and at the same time something which isn't viola at all; its top D is pleasantly reedy and quite away from conventional fiddle tone. Although an imposing literature of effective solo music, some of it demanding considerable virtuosity, has been written for it by such men as Christopher Simpson, Marin Marais, Handel, J. S. Bach and Telemann, the viol perhaps sounds at its best in consort. Listening to a viol group I realize that I am truly in the presence of a *family*, whose common tone-colour and graded compass make an ideal medium for genuine polyphony.

Back to business, however. Of new viols Haslemere doesn't sell more than ten or so, even in a good year. But that isn't the whole tale. In a typical post-war year anything up to twenty old viols come in for repair or restoration. This I find astonishing. Forgotten, battered and maimed viols abound in the attics and private collections of Europe, testimony to this family's phenomenal popularity before *c.* 1800. It commonly happens that people come round to the artist's room at the end of a Carl Dolmetsch concert, carrying relics wrapped in

A two-manual Dolmetsch harpsichord, designed and executed by Leslie Ward.

Carl Dolmetsch with Treble Recorder.

blankets or old raincoats. At Gloucester recently somebody brought him a Henry Jay (early eighteenth-century) treble viol; a few days later on the South Coast somebody else was waiting at the back of the hall with a John Shaw (mid-eighteenth-century) viola da gamba. Both these heirlooms were, as usually happens, the worse for wear. And wear is not the only trouble. In some cases despoiling hands have been at work. Necks are cut off and narrower ones built on for four strings instead of six. Trebles are cut down and given shallower ribs so that they will fit under the chin—where true viols have no right to go. The viols department is constantly busy hunting up matching woods so that these vandalisms may be undone and relics made pristine.

There is room for nothing more than a cataloguing of Haslemere's occasional and more exotic feats of restoration and revival. Arnold Dolmetsch and his successors have at various times refurbished and publicly played the Spanish vihuela (a cross between lute and guitar), the Welsh crwth, the pochette (dancing master's fiddle), the psaltery, the tabor (with pipe), the shawm, the hurdy-gurdy, early eighteenth-century pipe organs, the cythern, the lyra da gamba, oboi d'amore and da caccia, Celtic harps, rebecs, three-hole pipes for folk-dancing, the serpent, the genuine Bach trumpet and other rarities.

We come now to the department of keyboard instruments, which is turning out yearly perhaps three-dozen each of little spinets, clavichords and triangular harpsichords. The latter, with their diagonal stringing, were designed by Arnold Dolmetsch thirty years ago with a purely utilitarian object, that of going easily into London taxis, but have since taken everybody's fancy on æsthetic grounds. Output of the great two-manual Dolmetsch harpsichord is, of course, much smaller, five or six a year, perhaps, at a current price of £850. Two such have been supplied to the B.B.C., the first one having been lost in the blitz when the Queen's Hall was burnt down. Another has been commissioned by Radio Éireann.

In Arnold's original workshop at Haslemere, which became a rehearsal room in 1934, I saw his first harpsichord, the instrument he began to build in London under his friend William Morris's gratified eye and finished in 1896, after Morris's death. The case is painted green and has ornate brass hinges. The inside of the lid and other parts are painted with ribbons, garlands, Pan vignettes, ladies with lutes and an air in antique diamond notes copied from some Tudor manuscript. The general effect is very Burne-Jonesy. This is the instrument on which Arnold used to play recitative accompaniments in Mozart at Covent Garden. It is probably the one which Bernard Shaw heard when his beard was still red, converting him by reaction into as confirmed a hater of the modern grand piano as Arnold himself. There

Mabel Dolmetsch and Don John of Austria's lute.

is an impression in some quarters that A.D. damned all pianos. Such is far from being the case. Forty or fifty years ago he was, in fact, building pianos himself, Cecil Rhodes and Violet Gordon Woodhouse being among the people he supplied.

The great merit of Arnold in the harpsichord field was that he didn't leave the instrument as he dug it up. In his first attic workshop at Dulwich, when he was teaching violin at Dulwich College, he devised a new sort of jack and plectrum with a strip of whalebone as the plucking agent. For this experiment he got his whalebone from old corsets. Haslemere later bought the stuff in bulk. The trouble with the pre-Dolmetsch plectrum was that, in falling back to its original position, it lightly touched the still vibrating string, causing a transient buzz which disturbs all ears save those of the dyed-in-the-wool antiquary. Arnold Dolmetsch's whalebone strip with felt or leather pad does not need to touch the string again and thus leaves it free to vibrate with purity at the player's discretion. The Dolmetsch action made it possible for the first time to fit the harpsichord with a sustaining pedal like that of the piano. Another A.D. innovation was the crescendo-diminuendo pedal, which works by sliding the jacks into closer or remoter contact with the various sets of strings. In Mozart's day harpsichord players got their crescendos by gradually opening a set of Venetian shutters, a type of swell-box that fitted over the strings.

The two-manual instrument of the late eighteenth century, with its four sets of strings and its five actions, had a richness and variety that are impressive still. The snag was the hand-stops: the player, like an organist, was for ever taking his hands off the keyboard to pull out little brass knobs and push them back again. In the Arnold Dolmetsch instruments everything is done by means of the pedal; the player's hands are entirely undistracted. There are few people outside the Haslemere workshops who can be relied upon to regulate the action of the more complex Dolmetsch models once anything goes wrong with them. For this reason most of the new harpsichords are fitted with an improved version of the ancient jack principle which stands up to modern strains and is easy to regulate. The main demand is for the smaller and more amenable types, which travel remarkably well. The fact remains that the big model produces sounds beyond compare. There is no point in listening to it unless you know something about the mechanism and the tonal effects for which it is designed. The best way of qualifying yourself on this point is to hear a record of Rudolf Dolmetsch, Carl's brother, who was killed in action during the last war, playing, say, the Handel G minor passacaglia (parent of the Brahms-Handel variations) while Carl Dolmetsch sits by and tells you precisely what's happening. Carl's commentary goes rather like this:

> We start on full harpsichord, four sets of strings, played from the lower keyboard with perfected coupler action. . . . Hear that change? We are on eight-foots only now. The harp stop's on one of them. . . . This bit is for one eight-foot and sixteen-foot. . . . Now he is using two eight-foots . . . Now he's taken off one eight-foot and put the sixteen-foot in its place. . . . Listen. That's the harp stop—nice, velvety tone. . . . Now we're on two eight-foots with coupler. . . . Now four-foot and sixteen-foot. . . . Right hand is on upper keyboard, left hand on lower. . . . Now both are on upper keyboard with harp stop added. . . . Now he's building up with his feet. Listen to the crescendo. . . . Everything's in now—four-foots, eight-foots, sixteen-foot, all. Note sustaining pedal. . . . Gradual transformation now. He's taking off first one stop, then another, bringing in a touch of harp.

And so on. Registration, in short, plays a part comparable with organ playing. The printed notes are a starting post rather than a goal. This is more patently the case than ever when we consider the discretion or, as some may consider it, the licence which the player permits himself in the matter of ornament. In a full-scale harpsichord performance under Dolmetsch traditions, the player takes a set of bones and puts flesh on them.

In framing its programmes Haslemere of necessity looks over its shoulder most of the time. The keynote is the past. In the British Museum and other libraries, Arnold Dolmetsch and his fellow-revivalists have rummaged purposefully among English, German, Italian, French and Spanish music ranging from Tudor times to Haydn and Mozart. The great recurring names apart from our Tudor group and Purcell are Bach, Handel, Telemann, Scarlatti and Couperin, with a broad fringe of lesser-knowns. It is as well to remember, however, that Dolmetscherie has revived the old instruments not from any antiquary's whim but because they have souls of their own: immortal souls. Carl Dolmetsch assents enthusiastically to the proposition that his recorders, viols, harpsichords and what-not must and should be provided incidentally with music in the idioms of our own day. Even before the war Haslemere was commissioning new works for the recorder in particular. Partly in consequence of this enterprise, in part independently of it, there have been contributions to recorder literature by Hindemith, Lennox Berkeley,

Edmund Rubbra, Herbert Murrill, Christian Darnton, Anthony Bernard, Robin Milford, Martin Shaw, York Bowen, Christopher Edmunds, Peter Pope and the late Walter Leigh. The harpsichord, of course, ' arrived ' long ago and is clearly here to stay. Falla, Poulenc and Florent Schmitt are among composers who have made it sound at home in contemporary textures. Its voice has been heard in dance bands, even.

It strikes me, nevertheless, that much more could be done. It is sometimes said that the day of the big orchestral battalions is over; that for a quarter of a century music has been tending to moderation and concertante media. For writers in the concertante vein Haslemere offers a colour range and expressional possibilities which nobody has seriously begun to explore.

A summary of the programmes of the forthcoming Haslemere Festival will be found on p. 312.

A Great Occasion

ON the pages overleaf are two unusual pictures for which we are indebted to Mr. Harry Beard. They are reproduced in the belief that they will be as interesting to many readers as they were to us.

The playbill sufficiently explains the great event. No doubt a modern advertiser would shake his head at that huddle of type, with twenty varieties discernible to even the inexpert eye, and fifty-seven lines jammed together. (That is, after the trimming at the lower edge: what portent lies in that ' notwithstanding '? Perhaps, in spite of it all, the prices were not to be raised.) But one has to admire the designer's zeal, and also his modesty in omitting his own name. We cannot doubt that the author was the great Alfred Bunn, then manager of Covent Garden and Drury Lane Theatres, affectionately known as ' the poet Bunn ' in allusion to his atrocious verse (he wrote the libretto of ' The Bohemian Girl '), and well known as a showman with big ideas. It was typical of him to outdo Shakespeare, and to draw upon the resources of his two theatres for the purpose. It was a distinguished team whom he brought across the road, for all four of them made reputations that have survived into the 1924 Grove. The soprano Grisi had first come to London in the preceding month. (It will be seen that the common misspelling of Giulietta goes back a long way.) The tenor Rubini had been known in London for three seasons; the tenor Ivanhoff was a recent arrival; and the baritone Tamburini was an established favourite. The British contingent, too, is well starred by Grove. The tenor John Braham needs no introduction; the versatile ' Tom ' Cooke (' Strike the Lyre ') was the conductor of the day—Covent Garden, Drury Lane, the Philharmonic; and Henry Bishop, not yet knighted, had a front place in most things musical.

The following paragraph we owe to Mr. Beard, whose collection contains many literary as well as pictorial relics.

A contemporary critic describes the second of the added scenes as an ' anticipatory grand musical festival, for the anachronism of which all due allowance must necessarily be extended '. There was anachronism not only in the music performed but also in the clothes worn by the musicians. Macready tells us in his Diary (see the Toynbee edition) that after acting Henry IV very badly he ' went with the orchestra to hear Grisi, Tamburini, Rubini and Ivanhoff singing in coats and waistcoats; and the band similarly clad, only with bits of cloth round their necks to distinguish them '. The critic quoted above describes the music as ' too sombre and in too exclusively an Italian style to suit entirely the taste of John Bull '. He continues:

> There is no denying the fine talent and beautiful execution of Mlle Giulietta Grisi, whose ' Gloria in excelsis ' and ' Di Piacer ' were brilliant efforts—the latter particularly, which was encored, and applauded most prodigiously. Braham gave very effectively Weber's ' Oh! 'tis a glorious sight to see '. Rubini and Grisi also sang a duet, ' Forse un dì conoscerete ' which was well received; as was also Tamburini's aria ' Vi raviso o luaghia meni ' [*sic:* presumably he means ' Vi ravviso o luoghi ameni '], and Signor Ivanhoff's ' Vivi tu, te ne scongiuro '. Our ' natives ', Miss Shirreff and Mr. H. Phillips, also—the former in a Latin solo, ' Alma Virgo ', and the latter in a long and sleepy affair from Sir John Stevenson's oratorio of ' The Thanksgiving '—eked out the evening's entertainments, which, as far as we can observe, were very tiresome, not less to the spectators of the scene than to the King and his Nobles on the stage, who were participators in it. The performance was given out for repetition, but the latter part of it must be considerably curtailed ere it can be expected to afford general satisfaction.

Henry IV, Part the Second, trailing its gorgeous pageant after it, was repeated seven times that month; but for these subsequent performances Madame Stockhausen took the place of the four guest-artists of the first night.

The plan of the orchestra tells us of three things: the poet Bunn's prodigality in advertising; the size of the stage at Drury Lane; and the long, long interval that must have elapsed between scenes 1 and 2. Was the last part of the drama, or all of it, played before a curtain, with the concert fittings ready in place behind it? The band alone would require three hundred chairs and more than half that number of music stands. And the apparatus of organ keys, far from their organ and no electric control, would take some shifting. The compo-

Theatre Royal, Drury Lane.

On WEDNESDAY next, May 14, 1834,

Their Majesties' Servants will perform (never Acted in this Theatre) Shakspeare's Historical Play of

KING HENRY IV.

PART THE SECOND.

Preceded by CHERUBINI'S celebrated Overture to ANACREON.

The Act Symphonies, Marches, Vocal Music, &c. Selected and Arranged by Mr. HENRY R. BISHOP.

The Scenery Painted by Messrs. ANDREWS, FINLEY, FRANKLIN, HOLLIGAN, and Mr. STANFIELD.

The Dresses made by Mr. Palmer, Mr. Head, Mrs. Coombe, and the Assistants of both Theatres.

The Properties and extensive Decorations by Mr. W. BRADWELL.

☞ **The PAGEANT ARRANGED ENTIRELY by Mr. FARLEY.**

King Henry, Mr. MACREADY, Prince of Wales, Mr. COOPER
Lord Chief Justice, Mr. WARDE, Sir John Falstaff, Mr. DOWTON,
Shallow, Mr. W. FARREN, Silence, Mr. BLANCHARD,
Pistol, Mr. HARLEY, Bardolph, Mr. WEBSTER,
Mrs. Quickly, Mrs. C. JONES,

In which will be introduced Two additional Scenes, displaying The

King's Coronation!

SCENE I.— **THE ENTRANCE TO WESTMINSTER ABBEY.**

SPLENDID PROCESSION!!!

Scene II.—**INTERIOR OF WESTMINSTER ABBEY,**
FITTED UP FOR THE

Grand Musical Festival.

The Galleries, Aisles, and different Parts of the Abbey filled by the various Spectators: Princes, Peers, Peeresses, Judges, Bishops, Knights, Heralds, Puirsuivants, Choristers, and others who assist at the Coronation.

THE SOVEREIGN

Receiving the Golden Spurs, the Ring, and the Glove. The ORB and SCEPTRE, on the *Ancient Chair of St. Edward*. The CROWN being placed on his Head by the Archbishop,

THE CORONATION ANTHEM

Will be Sung by all the principal Performers of both Theatres, assisted by a numerous Choir.

☞ To give due Effect to this Scene, Engagements have been made with all

The most eminent Talent in the Country!

CONSISTING OF

Mademoiselle GUILIETTA GRISI,
Signor IVANHOFF,
Signor RUBINI,
And Signor TAMBURINI,

In addition to the established Performers of the Two Patent Theatres; consisting of

Mr. H. PHILLIPS,
Mr. WILSON, Mr. TEMPLETON,
Mr. SEGUIN, Mr. BEDFORD,
Mr. MARTYN, Mr. RANSFORD,
Miss SHIRREFF, Miss INVERARITY,
Miss BETTS, Miss H. CAWSE, Mrs. CROUCH,
And Mr. BRAHAM.

The CHORUSSES will be on an increased Scale, and will be superintended by

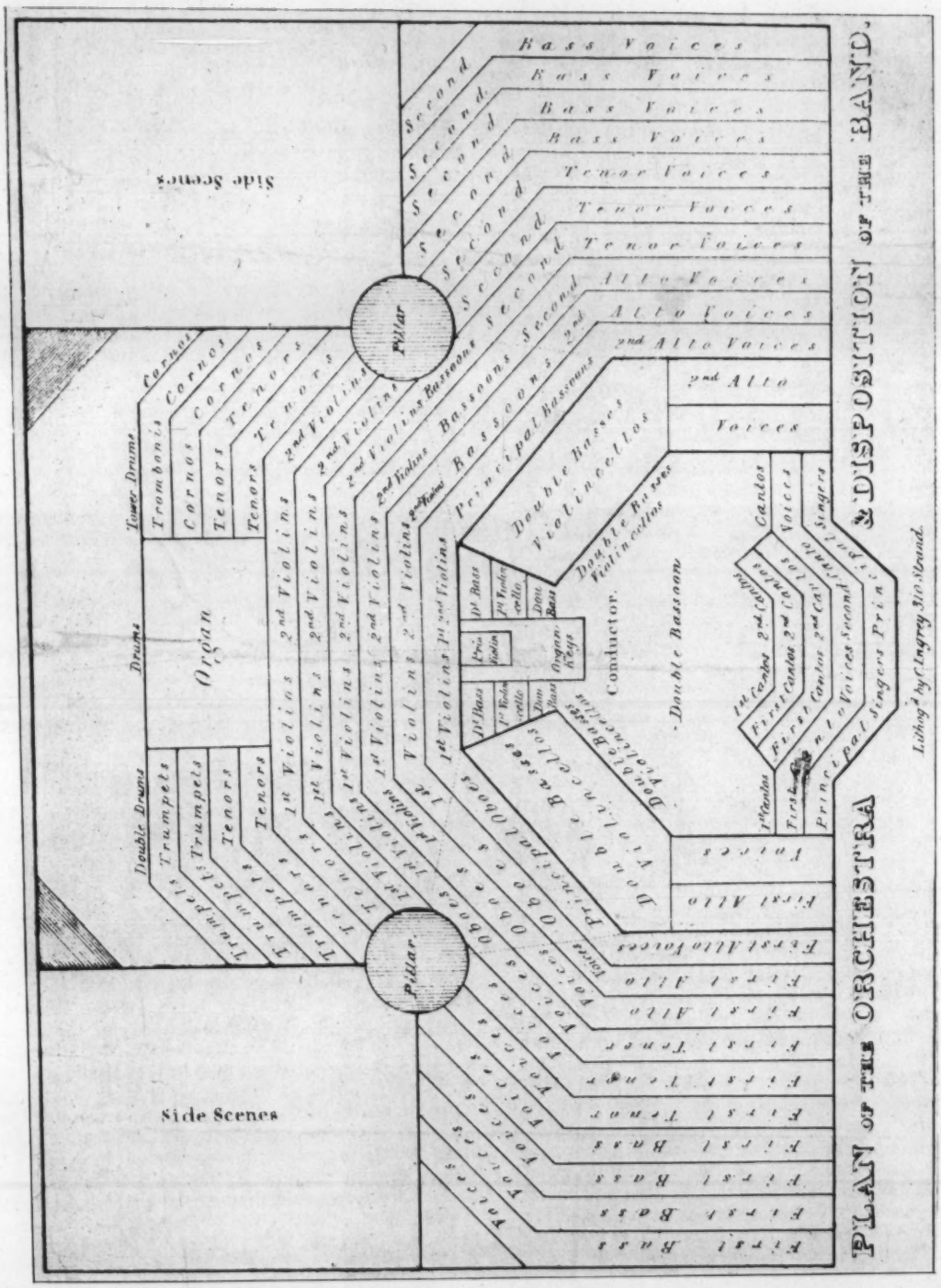
Mr. HARRIS.

The Orchestra will consist of above 300 Performers!

And will be Led by **Mr. MORI.**
Conductor. - - - Mr. T. COOKE.

As the Band, which will be on the most extensive Scale ever attempted in this Theatre, will be arranged on the Stage, the ordinary Theatrical Orchestra will be let off to the Public.

☞ *Notwithstanding the extraordinary Combination of eminent Talent introduced on this Occasion, and the great Sum of Money paid for it.*


PLAN OF THE ORCHESTRA & DISPOSITION OF THE BAND.
Side Scenes
Side Scenes
Pillar
Pillar
Organ
Conductor.
Double Bassoon
Bass Voices
Tenor Voices
Alto Voices
2nd Alto Voices
Second
Tower Drums
Drums
Double Drums
Cornos
Trombonis
Tenors
2nd Violins
Bassoons
Principal Bassoons
Double Basses Violincellos
Double Basses Violincellos
Trumpets
1st Violins
Principal Oboes
Oboes
Voices
First Alto
First Alto Voices
First Tenor
First Bass
Cantos
Voices
Principal Singers
Lithog.d by C. Ingrey 310 Strand.

sition of the orchestra shows a Handelian bent, with its rows of oboes and bassoons, and not a clarinet in sight. (No doubt it would have been a 'clarionet'. Observe the 'violincellos'; was the mistake so fashionable as to be temporarily half correct?) The drums are portentous, especially those on the conductor's right. Or stay: did the conductor face the audience? That was a transitional period when the conductor could choose for himself which way he faced. So we direct attention to the 'Tower Drums' on the audience's right. Grove tells us all about them. Two rather large timpani (there is talk of 'tuning keys') were captured at Malplaquet. They were put into the care of the British Ordnance, who kept them in the Tower—hence the name—and lent them for special occasions. Ultimately they passed to the Crystal Palace Company; were they burnt in 1936? Lastly we note the Double Bassoon, seated in solitary grandeur between the conductor and the audience. More showmanship, evidently, for this was a rare instrument, and formidable to the sight. It appears in classical scores, among them Beethoven's; but it was out of use in this country, Grove tells us, between the Handel commemoration of 1784 and the first Handel festival of 1871.

If we could go back and listen for a while to this grand musical festival, how should we enjoy it? Most of us have already sided with that critic: it would be 'very tiresome'. But there is the singing. If reports from those times are to be believed it would come to us as the revelation of a lost art. On the other hand, it may be (as we are sometimes told) that the tributes of contemporaries are an unreliable guide, since we have no knowledge of the standards by which the Rubinis and Malibrans and Jenny Linds were measured. 'All these gushings and furores: before we believe them we must be satisfied that they were truly deserved on every artistic ground'—and the rest of it. So we are left with a question; and the best way to put it to ourselves is this. There exist gramophone records of the four finest singers of today that are just about perfect in reproduction; let them be preserved for twenty-first century arbitration. Hearing them, will our descendants say that ours was a golden age of singing? And will those four names be in the 2014 edition of Grove? Yes, for curiosity we should like to drop in at Drury Lane on 14 May 1834, towards midnight. As to that pre-Victorian 'King Henry IV, Part Two'—better not face it.

Thomas Mace

By RUPERT M. THACKERAY

ANYONE who knows Thomas Mace's 'Musick's Monument', published in 1676, cannot help feeling an affection for its author. Seldom do we find a technical book on any subject with such a personal note. Mace's passion for the lute, his frequent anecdotes, his mention of his family, his courtship, his pupils, his deafness, his practical common sense, and his good humour—all these, together with a quaint literary style, half prose, half doggerel verse, with a liberal use of italics and capital letters, full of homely metaphors and elaborate compound adjectives like 'Occult—Lock'd-up-Secrets', and 'Silly-Conceited - Idle - Headed - Intoxicated - Brainsick Inthusiast'—all these go to make up what is surely one of the most entertaining musical instruction books in the English language. And even if we had no other information about Mace than that contained in the book, we should feel we knew and loved this 'simple-hearted old lutanist'. But the tragedy of his deafness, to which he sometimes refers, but which he never allows to cloud his cheerful spirit, brings to the work a few touches of real pathos in the hints of the poverty and the unhappiness that it caused.

It is against his background of deafness and poverty that one has to view the author of 'Musick's Monument'. After leading for many years a moderately successful life as a teacher in Cambridge, Mace, I believe, began to be seriously troubled by deafness in his early sixties. He clearly foresaw the inevitable loss of pupils and, turning his attention more to writing, formed the idea of publishing a book on lute-playing. At the time he wrote, his deafness was acute; talking of the Double-lute which he invented, he says: 'for although I cannot hear the least twang of any other lute, when I play upon it; yet I can hear this, in a very good measure; yet not so loud as to distinguish everything I play without the help of my teeth, which when I lay close to the edge of it, I hear all I play distinctly; so that it is to me (I thank God) one of the principal refreshments and contentments I enjoy in this world.'

Though his ability as a teacher is apparent from his book, his clientèle must have been limited and the publication of 'Musick's Monument' was financially a dubious venture. Advertising in those days was not as effective as today; but Mace, whose livelihood was at stake, was determined to secure as much publicity as he could. A year before 'Musick's Monument' was published Mace first appeared before the public eye as the author of a document originally presented to His Majesty Charles II and later published, entitled: 'Profit, Conveniency and Pleasure to the whole Nation, being a Rational Discourse concerning the High Ways of England'. The slightness of this interesting little pamphlet (which may be seen in the British Museum) leads one to suggest that it was little more than a bid for publicity in order to pave the way for the more important work to follow. Its style is far from being the impersonal language of official documents, and in the introductory epistle to the King, written in rhyming couplets, Mace says a good deal about himself, calculated to arouse the King's interest and sympathy:

'I am no courtier, know not how to Mode
But bluntly this contrive for public good.
And though I'm well-nigh Deaf and well-nigh Blind;
And Old and very simple in my kind;
Yet shift I daily make for to contrive
Something of good to others whilst I live.'

(This, incidentally, is our only reference to his blindness.)

Without referring specifically to 'Musick's Monument', he continues:

'And several works I have already writ,
But none to Publick view are publish'd yet;
Nor shall be till I've tried how this will be
Accepted by Your Sacred Majestie.'

What the King thought of this document and its author we can only imagine, but he can hardly fail to have been amused by the quaint style. However, as His Majesty's name does not appear in the list of subscribers at the beginning of 'Musick's Monument' we may conclude that Charles did not take the hint. But to the published edition of 'Profit, Conveniency and Pleasure', Mace attached an elaborate seven-page advertisement for 'Musick's Monument' with details of the date of publication, price and centres for distribution.

Those who are familiar with the style of 'Musick's Monument' will be interested to see something of the same quaintness in 'Profit, Conveniency and Pleasure'. The pamphlet paints a vivid picture of the bad state of the roads and gives the author's suggestions for their improvement. One interesting proposal was that traffic should keep to the right—probably the first attempt to introduce a 'rule of the road' in this country. We see here the same lapses into rhyming couplets and the same vigorous prose style. Talking of the penalties to be inflicted upon those who misdemean themselves on the public highways, he says: 'This or something to the purpose cannot be thought too hard for such uncivil, refractory and rude ruffian-like Rake-shames, who too often make it their business and boast thus to disturb and abuse honest, quiet and weary travellers.' Just as in 'Musick's Monument' Mace makes a plea for the revival of the lute, so here he pleads eloquently for the adoption of his suggestions for the improvement of the roads, drawing up systematically, as was his custom, a list of the advantages to be derived from their adoption.

Mace cannot have been encouraged by the reception of his two published works and, despite the reference to other works already completed, he published nothing further. There are only three hundred and one names in the list of subscribers to 'Musick's Monument', most of whom were probably personal contacts; and although in Burney's time the book was 'not scarce', its sale in the years immediately following its publication was poor.

We hear nothing more of Mace until he reached the age of seventy-seven; but there is an illuminating advertisement belonging to that year (probably 1690) which implies a good deal about his difficulties. It begins in verse:

'Men say the times are strange; 'tis True
'Cause many strange things hap to be;
Let it not then seem strange to you,
That here one strange thing more you see.'

'This is', he continues in prose, 'in Devereux-Court, next the Grecian Coffee House, at the Temple Back-gate, There is a Deaf Person Teacheth Musick to Perfection; who by reason of his great age v. 77 is come to Town, with his whole stock of rich musical furniture and instruments and books to put off, to whomsoever delights in such choice things; for he hath nothing light or vain, but all substantial and solid music'. Then follows a list of the articles for sale—an organ, a pair of viols, a pedal-harpsichon, a single harpsichon, a double-lute (Mace's own invention), several other lutes, viols and theorboes, and a large collection of music and books, including a number of unsold copies of 'Musick's Monument' which he is prepared to dispose of cheaply.

Mace's visit to London was to last not longer than four months, during which time he was prepared to give lessons, in spite of his deafness, on the lute, the theorboe, the viol, and in composition, together with what he calls 'the knack of procuring Invention to young composers—this last thing being not attempted by any other author', he claims.

The advertisement makes sad reading, and it must have been a heart-breaking experience for Mace to part with all his treasures. The remaining fifteen or so years of his life (for he lived to be at least ninety and probably more) are covered in obscurity. It is tantalizing that we know so little about such a lovable personality from sources other than his own book. However 'Musick's Monument' is the best memorial that could remain to us of its author. A technical instruction book which can be read for pure entertainment is something quite unique.

AN OXFORD REQUIEM

Bruce Montgomery's 'An Oxford Requiem', given an excellent first performance by the Oxford Bach Choir and the London Symphony Orchestra, under Dr. Thomas Armstrong, in the Sheldonian on 22 May, caused some listeners to detect the influence of Walton, Fauré, Brahms and others in the course of its four movements. Be that as it may—the composer, after all, is still only thirty—the fact remains that the music as a whole left the impression of coming from a mind eager to forge its own pungent harmonic idiom, and—of still greater consequence in a Requiem—from a mind accompanied by a heart capable of strong feeling. Dedicated to the memory of a friend, the work approximates to Brahms's German Requiem in its protestant character, and the words have been carefully selected from the Psalms and the Burial Service so as to allow the confident hope of the Christian believer to alternate with grief and thereby provide the necesssary musical contrast in the four movements. The throbbing, pedal-like bass of the lento opening, 'As for man, his days are as grass' and the desolate choral writing, accompanied by a single sustained E, in the third adagio 'Man that is born of woman hath but a short time to live' are outstanding imaginative strokes in these two grief-laden numbers, while the extraordinary power of the climaxes is what impressed most in the exultant second and fourth movements. Only in the few perfunctory orchestral links in the second, 'But thou, O Lord, art my defender', would the composer's muse seem to have deserted him. J. O. C.

Round about Radio

By W. R. ANDERSON

I WAS glad to hear our old stalwart friend Peter Dawson on his ' Fifty Years of Song '. This pupil of Santley's learned the secrets (if such they can be called) of popular success. When he celebrates his seventieth birthday on 13 January next he is likely to be singing as strongly as in nineteen-nought-something, to be heard as clearly as ever in the back gallery, and enjoyed as wholeheartedly, because he has both respected and made friends of his public. I go back forty years in memory, and doubtless many others will recall Peter's particular sturdy stance on Queen's Hall platform, and know of his recording record (as I believe it stood, and may still stand): he made more discs than any other singer. He turned off, the other night, the old Katie Moss ' Floral Dance ' in as light, dancing trim as ever. One great gift in such popular favourites as Dawson and Lauder is that the people can hear what they are singing about: the first root virtue. Then a clear tone and an easy ability to move at any pace, with a comfortable sense of holding the stage and the house, give a comradely feeling. Those who tackle more troubled, complex music may sometimes think they get too little credit. Listening to our valiant Third folk in the Verdi ' Requiem ', I was not very happy, but felt they ought to have praise (even though one moment in the ' Lux ' might, I guessed, later generate more heat than light: but let us have no inquests). Yet why can't we breed *steady* voices? Ought we to have any use for those that aren't, however good otherwise? One of the ' English Song ' programmes was spoiled for me by the first singer's wobble, and so I shut off. I wish the B.B.C. could both do and tell something reassuring about the breed of singers—particularly the men—it is using: and, I think, is bringing up. They wobble, or they stick *h* into their runs, or are plummy, or have no variety of colour. Wherever we musicians gather, we conclude that the least exciting of them are engaged so often because they are good readers, will tackle anything, are tasteful, widely reliable, and content to be at the B.B.C.'s behest. These are virtues ; but why should we so seldom get from their work sensuous joy, excitement, uplift, deep satisfaction? As ever, the B.B.C. goes primly on its way with no explanation, no attempt to justify or to seek sympathy. Many of us are willing to be sympathetic, if the singing-situation is as difficult as it seems to be. But need it be?

I am a Francophil; allowing for the few contemporary ' shockers ' we hear, I am sure there is more pleasure in the hearts of French than of German composers, these many years. Take Koechlin's ' Primavera ' (harp, flute, violin, viola, cello—the Wigmore Ensemble): how much better the French *frolic* than anybody else, and even their drier bits don't seem arid, as ours always are. What's the secret? Forward, some probing monographer!——The cosy, older English style can still be pleasingly expounded, as in Maurice Johnstone's ' Cumbrian Rhapsody: Tarn Hows ' (Hallé). I had heard it before, and was pleased again to hear how he diversifies the longish, panoramic work. (I heard it under conditions that I call ' frying tonight '. If I got the scent with the sound I should be less annoyed.) Johnstone, I suppose, is one of the last of the romantics: though I hope they'll be holding the crumbling fort long after I'm gone.——The American Paul Creston's trombone fantasy, op. 42, had for soloist the Hallé's virtuosic woman expert, Maisie Ringham. This work, lasting about as long as the Johnstone (sixteen minutes), sounds hair-raisingly difficult; rhythmically very busy, and rather skittery in harmony, it doesn't give the memory much to mull over: music-spinning, largely, I thought. The slow parts seem more solid; the last section gets prosy, almost didactic.——One of the Third's rarer flavours was tasted in the art of Robert Carver, the sixteenth-century Scot, who proved in ' Gaude ' his power of sustentation and tone-building. At the end there was a remarkable cascading cantillation. This choice programme from Dunkeld Cathedral was introduced by Dr. Wiseman, always compact, clear and sympathetic without fulsomeness.

The new concert-hall seems a bit hard and cold. Detail is good: perhaps, after that old mushmelon the Albert, any hall would seem sharp-set. It may take some time for both performers and hearers to get its measure. I have not yet been in it, where alone can judgment safely be formed.——Inevitably Bliss's ' Morning Heroes ' (1930) dates, and droops a bit, though the heart rises, as ever, to his settings of grand old Whitman. We hear it through our disillusion. No other work taking such risks (with ' melodrama ', most dangerous of devices) has pulled off so much success, in craftsmanship. Myself, I doubt if speech to (against) music can ever make a thoroughly artistic, completely satisfying job. The orator I remember best, and liked best, was Basil Maine. This time Godfrey Tearle, in heavier style, wrought impressively: clear, plain, simple, sounding, as a friend put it, ' so unlike the B.B.C.' No inconsiderable virtue, that. I get very tired of the sameness of B.B.C. speech, and more than tired when the music of Shakespeare's poetry is wilfully thrown away, as it almost always is in radio. Rarely does a player give any value to the rhythm, and most seem to strive to make blank verse into very blank prose, knocking the lines about, rushing them and acting as if playing modern drawing-room comedy.——Soon after hearing the Bliss work, we could compare its speech-amid-music with another, more naturalistic, experimental method, in the late Tom Wood's spirited cantata ' Rainbow ', about a Dunkirk incident. His means—male choirs and brass bands—are uncommon, his resources simple and striking: consecutive fifths for a sense of strain, for example. I think Christopher Hassall's monologues would have been even better unrhymed, in such a libretto; and the end seemed a bit dragged-out, in

a work that otherwise cleverly makes a unified, swift, exciting impact.——From this heartening adventure to another aspect of faith in the folk, if faith it be, is a giant-stride: to Janáček's opera 'Jenufa', which I find hideous in subject and characters. This is the most revolting plot in opera. The music's methods are certainly worth hearing. It has exciting moments, and the bits of song-and-dance national colour are always agreeable. The constant recitative and repetition of figures seems weak. There is illustrative value in the orchestration, though some of the little instrumental fusses seem overdone. I tired of the ejaculatory, sensational style, wishing for strong melodic carrying power. There is something oddly amateurish about Janáček, and his foul subject here is surely an amateur's choice. I know no trio of operatic bad lots worse than this set. The composer seems to me, on all that I have been able to hear, a rather simple-minded fanatically industrious old man chained to his theories of peasant speech-melody, and impotent as a writer of large-scale works. He shows the mournful results of theory-slogging, as did Schoenberg on a subtler plane.

Here next is Martinu, another Czech, with his third symphony (1944), said to hold some feelings about the war ('an atmosphere of solemn liberation' in the finale, for instance). In just under twenty-five minutes of music he keeps on sounding as if he were going to be profound, and then disappointing me. He tends to turgidity, his counterpoint does not captivate, and the drive has little compulsive logic, to my ear. There is never much strong or long melody. He is cleverest in orchestration, his dark periods, which are numerous, being greatly supported by his powers in that way. ——Handel's 'Allegro' was a delight, for which all the soloists should have honourable mention, though the women, and in particular the two brilliant sopranos, had the best of it (Field-Hyde and Ritchie; Bannerman, mezzo; Herbert and Parsons: the men a bit stiff, as ever). What terrific stuff the best soprano arias are! Not having a score, I was following the order from Leichtentritt's German 'Handel', the only book I know (why isn't it translated?) which says a word about almost every movement Handel ever wrote. The author well says of 'Oh, sad virgin', that curious baroque air, that its 'adventurously exuberant coloratura makes it accessible only to selected virtuosos'. The B.B.C. is happy in at least a couple: but it needs more: more of all kinds who can give us facile runs, a turn done to a turn, and a trill which is authentic, not just another wobble. ——Norman Stone's edition was used, the performance ending with that showy trumpet-chorus which Leichtentritt drily describes as 'mehr Handwerk als Kunst'—the sort of piece that you and I, pooling our year's best days, might well turn out without being turned out of this particular Handelian gallery, as impostors. But surely Handel's quieter end is better?—that is, if one doesn't want 'Il Moderato', that dull stick, to finish. The imagination in the whispering wind and world sinking to rest is just beyond mortal praise. One can only give thanks for such blessings, the divinations of genius. The conductor was Raybould, who gets as good rhythm (with as few accents) as any going—better than most. This deep musician, who despises showmanship, ought to be put in charge of more B.B.C. work.

Carl Nielsen, the Dane, is likely to improve on acquaintance: it seems time, for he died twenty years ago. His fourth symphony, op. 29 (thirty-two minutes) seems to be a disquisition on the subject of life and music as 'Unquenchable'. The music, continuous but in four sections, contains many elements: some galumphing, a bit of strongly Sibelian winding and brooding, a tasty, fancy wind-scena, some wild drumming the point of which I missed, a bit of antique counterpoint, some long-drawn melodic writing, a bit improvisatory in feeling, and not at this hearing convincing, in the rather twisty complexity of its development. The final build-up is the sort of thing Sibelius did so much better. But let us by all means explore the unusual, often sagacious mind of this great (or at least, big) Dane.——'I Lombardi' is another of the Third's boons, which we shall probably never hear and see staged. Verdi is not here the dramatic scorer he became; in the march there is no 'Aida' touch: but a solo violin accompaniment shows the sure hand of the imaginative inventor. The opera (his fourth—1843) is a mixture of crudity and striking craft: mark, for the latter, the vital virtue of being able to move slowly and hold us. That is a vital need for singers, too. The Radio Italiana recording by artists not known to me showed a good stagey crew (the adjective is one of praise).

Correction: May, page 215, column 1, middle paragraph: not twelve minutes of Mozart, but 'Twelve Minuets' (K.568).——And on another small point: I wonder if others feel that we are getting a wee bit too much counter-tenoring. It is of course first-class, artistic and clean: but the tone soon palls, and I can't now listen to it with comfort. When, for example, Dowland's songs are put on, need we have this type of voice for them? I speak, again, with full appreciation of the ability of the singers, who are clearly needed for certain historical reconstructions, where I am glad to listen, for the sake of getting the right idea of the music. Some people, I find, feel similarly about the harpsichord, not caring for much of it. For that matter, I don't: I am soon satisfied with even the most diverse tone that the best instruments can give. Both are essential for certain works; but I think the B.B.C. is pushing this voice-type over-much—almost as if someone had discovered a new toy. . . .

For the benefit of visitors to London, Messrs. Novello are holding in their showrooms an exhibition of manuscripts and rare editions selected from their private library. The exhibits, displayed in specially designed cases, include early editions of madrigals, choral and orchestral works; manuscripts by Elgar, Bliss, Moeran and Medtner; the Vincent Novello album; a copy in J. C. Smith's hand of the Chandos Anthems; and Gounod's manuscript of 'There is a green hill far away'.

The Musician's Bookshelf

'Ernest Walker.' By Margaret Deneke

[Oxford University Press, 8*s.* 6*d.*]

Ernest Walker has varied claims to remembrance. He wrote a standard treatise called 'A History of Music in England'; he was director of the Balliol concerts for twenty-five years; and he was a composer. It is by the measure of public notice that the three are put in that order. Many read the book; a few know the music (for it is fastidiously made); and between the many and the few comes a great audience—who shall number it?—who with cap and gown for right of admission came after Sunday Hall to learn about Mozart, Beethoven, Schubert, Schumann and Brahms. (Let one of the privileged give thanks for that fair and thorough schooling in chamber music.) Walker was never a great figure before the world; his orbit was small as public affairs go. Biography might have been tempted to magnify both the man and his range. Miss Deneke, a life-long friend and the hostess of his last years, has drawn him life-size and has allowed his gifts and deeds, simply stated, to grow to stature without any forcing.

First we encounter his intellectual gifts, which are formidable and accusing. He took Greats from Balliol. As an undergraduate he grappled with religion: most of Renan, Tolstoi's 'My Religion', Morley's 'Compromise', Lecky's 'Rationalism'—these and many more are jotted down in diaries. Here is his spring list from a later year: Heine's poetry; 'Wilhelm Meister'; 'Greek Influence on Christianity'; novels by Meredith and Hardy; the seven volumes of Renan's 'Origines du Christianisme'; three books of Tacitus; Pascal, Yeats, Sophocles and Terence. He hobnobbed with Pater; stayed with Jowett in vacation and kept up his weekly philosophical essay for the Master. Let musicians take note of the cultural eminences from which they should survey their art. These elevated studies did not prevent Walker from taking his B.Mus. in 1893 and his Doctorate five years later. Balliol kept him as assistant to John Farmer until, on Farmer's death in 1901, he became the chief.

Miss Deneke narrates his Oxford life in skilfully-disposed chapters that are a pleasure to read. Here a few side-lights will serve. The *Manchester Guardian* and *The Times* were after him as critic; but 'newspaper staff-work in a big town could scarcely present temptations to one so acutely sensitive to beauty in nature, and so able to mirror her moods in song'. He tramped the Oxfordshire country, which then came unspoilt within a mile of the colleges. Joachim, having played the G major Brahms more beautifully than ever, met praise by saying 'Yes, but look how the piano part was played'. Walker introduced Brahms's op. 117 and op. 119 to England, and much Scriabin; and was fond of playing Debussy's 'Cathédrale engloutie' before it was generally known. He and Casals were commanded to Osborne (and the piano pedal squeaked). Walker kept the Balliol concerts going in 1914-1918, mostly to soldier audiences. German music was under a ban; but he was fond of playing his piano version of the epilogue to Strauss's 'Don Quixote'. He gave a Reger memorial programme, with lecture, which the soldiers liked. In 1914 he worked at National Registration, and 'the entire female population of Oxford passed through his hands'. Early one term he popped in to see a freshman, by name Donald Tovey, and their mutual admiration and friendship were life-long. From 1901 onwards he and H. P. Allen, temperamental opposites, made common cause in raising the status of music in Oxford, as a branch of culture and a University Faculty. In 1912 Walker resigned from his position as Balliol organist because he could not reconcile his duties in chapel with his own development towards 'a pure spiritual theism' and agnostic humanism. The Master retained him as Director of Music; and in 1925, when he handed over the reins to younger men, the college made him an Honorary Fellow.

He retired in order to have more time for composing. That part of him Miss Deneke has handed over to Dr. Ivor Keys, who writes with detachment and more than casual knowledge. One would know from his writing that Walker lacked the original gift which breaks through barriers; and one would know, too, that musicians admire his works on better grounds than scholastic propriety and virtues of style. His music has a gist, sometimes a pretty one, sometimes a noble one, composed of effects and atmospheres sought within the mental fabric of the art, too intimately so, as a rule, for the ways of public success. For half his composing life Walker looked back towards the German romantics, and his eloquence, when he did let it loose, was of a kind to incur, if not to deserve, the epithet Brahmsian. After about 1914 he became interested in modern harmonic subtleties, and among them found new employment for his fineness of craft. The works that a moderate acquaintance preserves in memory are the 'Five Songs from England's Helicon' for four solo voices and piano; the songs 'Corinna's going a-maying' and 'Bluebells from the Clearings'; and the 'Ode to a Nightingale' for baritone, clarinet and chorus and orchestra. Dr. Keys tells us to add 'Say, dainty dames' from the six three-part songs, the anthem 'Lord, Thou hast been our Refuge', and the Cello Sonata in F minor. One feels that Ernest Walker the composer, though not a compelling personality, had to exist as part of the whole man. Others could realize themselves, even to greatness, without composing a note; but Walker's artistic being would have been incomplete without its own searchings in the world of the imagination. 'One likes to know how he composes' was a remark made years ago by one whose name we all know; with the codicil 'even if it comes to wishing the stuff were a bit better'. One part of Walker that could hardly have been a bit better was his piano accompaniment, whether in chamber music or in song. It had musical sense out of the ordinary, physical life, an unprofessional eagerness, and judgment in all things.

Miss Deneke, in a book that is worthy of its subject, incidentally names some of his pupils: Armstrong, Boult, Harris, Trevor Harvey, Howes,

Jacques, Ley, McKie, Sidney Newman, Stanton, Watson. Ernest Walker has a living epitaph in their affection and respect for his name.

W. McN.

'Beethoven, Schubert, Mendelssohn.' By Sir George Grove

[Macmillan, 25*s*.]

The editor of the new 'Grove' has decided that the famous articles on Beethoven, Schubert and Mendelssohn have reached the retiring age. They have done honourable service, won universal admiration, and outlived their time. Now, like retiring parliamentarians, they go to an Upper Shelf in the form of a book, handsomely got up by the publishers of 'Grove', that only just falls short of four hundred pages. No wonder Mr. Blom, with a hundred new interests to claim his attention and space, looked dubiously at these three entries and started making comparisons. In the original 'Grove' Beethoven, Schubert and Mendelssohn *each* had more pages than Bach, Handel and Haydn put together; which means, not that the founder of 'Grove' underprized these great names, but that he enjoyed writing on his pet subjects and—enviable contributor—had no jealous editor to set a limit. To read these writings in their book form is to know that they sought the covers of a book and not of a dictionary—surely the author must have known it himself. And what writing it is! Easy and flowing, stylish and readable; and, in its life of the word, a discretion that gives ample setting for an occasional burst of feeling or warm-hearted gesture of over-statement. In the course of the Beethoven article Grove inserts quotations from Dannreuther; finally, after an admirable half-page from that enlightened critic, he adds, in a footnote, that he would have quoted still more from Dannreuther, but that 'the style of his remarks is not suited to the bald rigidity of a Dictionary article'. What a good thing Grove did not confine himself to bald rigidities!

Mr. Blom explains the circumstances in a preface. The articles are reprinted as they occurred in the first edition, with Grove's footnotes (here and there necessarily amended), and in the text a few corrections in the spelling of names. The larger circumstance is that these works of scholarship and literature, instead of disappearing into the back of the market, take their due place at the front. By coming out well in advance of the Dictionary the book forestalls some criticism; and it gives Grove's three successors something to think about.

W. McN.

'The Rise of English Opera.' By Eric Walter White

[Lehmann, 21*s*.]

The Royal English Opera House is the Palace Theatre, and the dressing-rooms of another intended operatic palace not far away became Scotland Yard cells. This is not the whole story of English opera; Mr. White (now Secretary General of the Arts Council) emphasizes the more cheerful side, especially in his contemporary notes; though there, as usual, we have over-praise of Britten and Vaughan Williams, of whose 'Pilgrim's Progress' he rashly says (before its production, of course) that 'it is likely to play as unique a part in the repertory of English opera as "Job" . . . in English ballet'; and Ethel Smyth's 'Wreckers', he writes, 'is now well on its way to becoming an established classic'. Elsewhere his judgment, and use of terms, is sounder. He adds a fair amount, especially as to titles, to our information about an art which has lost much of its one-time grip on our people, for reasons which an entire issue of this magazine would fail to set forth in full.

'The Bohemian Girl' was a glorious success, in and out of this country: no such opera, it seems, ever travelled better. How many know it now? Consider, too, the opera companies that abounded half a century or so ago: Carl Rosa, Moody-Manners, O'Mara, Phillips, and half a dozen more. How many survive? Rosa and Manners, at least, made opera pay. Now we have subsidizing: ill-distributed, as many of us think. Snowden began it, but it is not likely that any government will greatly augment the help without which, it is argued, any opera project here is hamstrung. Yet, as Mr. White shows, amateurs have produced little-heard works: the most outstanding feat, I think after Glastonbury, was the Glasgow 'Trojans'. I am glad Mr. White does justice to Boughton's pioneering: but his cycle remains unperformed, as a whole! I suppose nobody quite knows what ran 'The Immortal Hour' into the best-seller class: perhaps those were the last days in which we deserved to overhear such secrets.

The well-devised chapter 'Exiles' shows how often the native had to go abroad for a hearing; Ethel Smyth's fight is still a trumpet-call to the valiant, impassioned for opera. Some of us would still be prepared to hurl a few more fivers into the home struggle, if experience could be translated more cheerfully than it was when our money went into the abortive Imperial show. Opera is too expensive, and people will only go to hear stars: so runs the business plaint. As with the drama, amateur activity may be one road to salvation. (But the enormous number of amateur actors isn't all benefit: there are weaknesses, some of them grave.) Others demand that *all* opera shall be given in English. The broadest highway of hope is to 'educate the public', as we always put it. To the wail of 'How?' I see no single answer, but can think of half a dozen that would employ government money better than it is being used now.

Mr. White's history covers three centuries from 'The Siege of Rhodes' (1656), taking in also the early farce-jig finales. Some allied or side-lighting forms, such as masques, can of course receive but a few words. On 'The Court Masque', Welsford's book is the most enlightening that I have read. 'Opera' covers such a wide range of styles that no one volume can deal with all. Mr. White, defining pretty strictly, lists some six hundred works, more than half not in Loewenberg's 'Annals of Opera'. This Appendix is one of a valuable series of six. One of them goes outside his immediate title-plan, showing first performances here of operas by foreign masters from Gluck onwards. I am grateful for a book, beautifully illustrated with about sixty plates of composers,

theatres, scenes, playbills, which leaves my mind buzzing with endless questions—some quite unanswerable. There are hen-and-egg-priority problems about the beginning of our operatic virtue, and the vices (whether of government or temperament) that brought us so low; doubts about present boosting and future burgeoning; is Sadler's Wells plus subvention sufficient? Again, what really shaped us, operatically? Was it the great masters, or monstrous meddlers like Bishop, who put on 'Figaro' with interpolated English ditties by the gardener, and with non-singing principals (other artists doing that work). Was 'Hugh the Drover' a beacon: and why wasn't it a winner—for isn't our clear line, outside G. and S., the ballad-opera? Can we endure only short, bitty affairs, like the 'Beggar's Opera' (Britten's re-hashing of which Mr. White praises, and I loathe). Again, why have we not learned something from other nations? Different as we are from, for example, the Russians, why has native opera so gripped them, and not us? Italy and Germany had hundreds of opera houses: the U.S.S.R., in its sixteen nations, has built scores, in a quarter of a century. Is nationalism, that seems so potent abroad, of no use to us? Are we too far gone to find money for opera—say, the price of a packet of fags per week? Is ballet our true limit—that refuge, so much of the time, of the demi-semi-musical? When we have grown a public for opera at least as big as that for ballet, we may begin to call ourselves a musical nation: but not until then. Meanwhile, every reader can extract from Mr. White's writing his own comfort or anxiety. The author, I am sure, is too optimistic about contemporary events; but that is to be expected of any British writer. We have to make the best of a poor situation. My only violent quarrel with Mr. White is for spelling Tchaikovsky with a C. Readers will look for him among the T's, and rightly curse. The book deserves high praise, as a solid attempt to sketch our erratic story. After all, we are British, and we have willed ourselves to be what we are. There are many worse people, though few worse off.

W. R. A.

Handbooks of European National Dances: Nos. 9-16. Edited by Violet Alford

[Parrish, 3*s.* 6*d.* each]

The countries represented by these additions to a charming series are (9) Denmark; (10) France; (11) Hungary; (12) Spain I.; (13) England and Wales; (14) Italy; (15) Scotland; (16) Spain II. As in the previous booklets, there is a general introduction and a description of the principal dances provided by writers who are experts on their particular country. Choreographers and dancers will find the stop-notation and the four colour plates illustrating national dances most useful, not to mention the inclusion of the music of some dances which is presented in an easy and tasteful piano arrangement by Arnold Foster. A short bibliography is added to each volume. A sign of the times we live in is seen in the one on Spain. In that country politics seem to have interfered with the ancient dances to such an extent that in a special note the editor is compelled to advise utmost caution in regarding the present competitions and dancing displays as in the authentic tradition. The authors of the volumes on British dances are Maud Karpeles and Lois Blake (England and Wales), Jean C. Milligan and D. G. MacLennan (Scotland).

Books Received

Mention in this list neither implies nor precludes review in a future issue.

'Music on the South Bank.' By John Pudney. An Appreciation of the Royal Festival Hall. Pp. 48. Parrish, 3*s.* 6*d.*

'Music for God.' A portrayal of the life of Anton Bruckner. By Theresa Weiser. Pp. 276. New York: Philosophical Library.

'Music to my ears.' By Deems Taylor. Pp. 288. Home & van Thal, 10*s.* 6*d.*

'French Music.' From the death of Berlioz to the death of Fauré. By Martin Cooper. Pp. 240. Oxford University Press, 21*s.*

'How we hear.' How tones make music. By Max F. Meyer. Pp. 117. Boston, Mass., Charles T. Branford; Birmingham, Edward W. Organ, 18*s.* 9*d.*

THE HASLEMERE FESTIVAL

Six concerts will be given in the Haslemere Hall. Where, for compression, the instruments are not here specified, various selections or combinations of recorder, viols, harpsichord and the like are to be understood.

I. 14 July, 3.15. English music. Names included are Babell, Dowland, Pepusch, Locke, Holborne and Purcell.

II. 17 July, 7.15. Suite from 'Airs à danser' by Mouret; sonata for 7 recorders by Schmelzer; recorder sonata by Loeillet; trio by Marais; consorts for five viols by Tomkins and Morley.

III. 18 July, 3.15. Sonatas by A. Scarlatti, Loeillet and Leclair; suite by N. Marc; gamba suite by Marais; 'Quatorzième Concert' des 'Gouts-Réunis' by Couperin.

IV. 19 July, 3.15. Children's concert. Various instrumental consorts and solos; keyboard music; pieces for Lyra Viol; suite for recorder and viols by Naudot.

Evening talk (7.15) by Mabel Dolmetsch on mediæval harps and harp music.

V. 20 July, 7.15. Concerto for 4 treble recorders with harpsichord and viol by Schickhardt; music for 2 lutes from Jane Pickering's lute-book; concertino for bass recorder and viola, with gamba, by C. P. E. Bach; various Elizabethan consorts and other pieces.

VI. 21 July, 3.15. Mainly Bach and Telemann. Suite in G minor for solo lute (Bach); recitatives and arias from cantata 175; concerto by Telemann; music for 5 violins by Henri Lejeune.

The lists of artists, apart from the Dolmetsch team and others mentioned in the article in this issue, include Walter Gerwig, Jocelyn Ward and Diana Poulton (lutes); Edgar Hunt and Michael Walton (recorders); Layton Ring (recorder and virginals); Kathleen Dunn-Davies (virginals); Stephanie Barker and Phyllis Novy (various); and Alfred Deller (counter-tenor).

Particulars and full programmes from the Haslemere Hall.

Wagner at Covent Garden

ONCE again we have travelled the long, rewarding pilgrimage from first primeval beginnings through every variation of greed and treachery to the final purification by love and fire. And once again we were made aware of how often, when Wagner the poet, dramatist and metaphysician had become bogged down in the vast confusion of plot and parable, Wagner the composer came to the rescue and struck unerringly to the heart of the matter. This power of the music to illumine and unite was emphasized by the broad, flowing performance which Karl Rankl obtained from the orchestra, in whose playing there was a welcome improvement this year. From the start of 'Das Rheingold' each strand of the texture was clear and the tone and phrasing were more accomplished, though there were still too many ragged entries and some shaky horn-playing—the Valhalla motif in particular was a frequent occasion for grief. The climaxes were well contrived and the general effect of flowing spaciousness promised great things for the later stages. The clarity and breadth were with us to the end—and we were especially grateful for them when we reached the deft symphonic weaving of 'Götterdämmerung'—but the high promise was never quite fulfilled. We had an even, competent performance throughout, but no more. However, competence in 'The Ring' is itself a considerable orchestral achievement.

This clarity of performance was not entirely assisted by Friedrich Schramm's production. The two crises of the drama were both muffed, one deliberately and one accidentally. The new set for act two of 'Die Walküre' is like the old one in that it does not permit either Wotan or Brünnhilde to intervene effectively in the fight, with the result that the sword was never actually broken by the spear. A similar stalemate occurred in the return match in 'Siegfried', the spear proving much too tough for Siegfried's sword. The major scenic problems, both cataclysmic and zoological, were tackled or dodged with ingenuity; connoisseurs of dragons will take note that Fafner's legs continue to grow shorter each successive year. But the lighting was as depressing as ever, the dim, dappled light in the mountain-top scenes being especially irritating; and far too many singers still cast their shadows on the distant landscape. The clothes in general matched the lighting in drabness and unsuitability; for instance Gunther's cloak should be of a sufficiently different colour from Siegfried's, not only to avoid a painful clash of hues, but also to make the Tarnhelm scene clear. And considering the prevailing unsettled weather and the continued risk of battle, it was surely remarkable that practically the entire cast should have gone bareheaded throughout. A helmet is so much more suitable as headgear for both heroes and villains than a shaggy wig. Cannot Valhalla be made to look more inviting? Even when brand-new it was a lurching ruin and with its thin wobbly rainbow it would have scared stouter and more domestic hearts than Wotan's. Surely the Royal Opera House can afford a clean, taut cyclorama.

A strong cast, both in singing and acting, had been assembled and several performances were new to us. Gottlob Frick, with the blackest of bass voices and a considerable range of dramatic expression, was a splendid Hagen; his singing of Hagen's Watch fairly made the scalp tingle. His Hunding, made-up to look like a Victorian statesman, was well sung though scarcely sinister. Otakar Kraus was a powerful and refreshingly musical Alberich and Marko Rothmuller managed to suggest Gunther's weakness and vanity despite his impressive voice and appearance. Among more familiar performances we once again had an excellent Mime from Peter Klein; his cooking was more accomplished—the only aspect of his performance which needed improvement. Jean Watson as Erda gave us some beautiful deep notes and I was impressed by Rosina Raisbeck's Third Norn. Sylvia Fisher's Sieglinde is more than ever to be cherished, a lovely piece of singing full of melting phrases; she also sang Gutrune's few sentences with great sweetness. The Woodbird and the Rhinemaidens were not up to these high standards but the eight Valkyries were in fine voice, as was also the chorus of Gibichungs. And the bat-like cries of the enslaved Nibelungs were truly spine-chilling.

Hans Hotter should be the ideal Wotan with his noble voice, his fine presence and his dramatic ability. He was godlike throughout, but we did not see much of the anxious prevaricator cowering behind the majesty and the bluster. Even Wotan's cheapest quibblings were delivered with a dignity they hardly deserved. 'Die Walküre' was Hotter's evening. In the past he has allowed excessive wrath or emotion to spoil his fine tone. This time he made no mistake. He sang the Abschied as we have always wanted to hear him sing it, a beautiful performance full of sorrow and tenderness.

Set Svanholm once again sang all the parts he could possibly fit in, in itself a tribute to his stamina and acting ability. His young Siegfried remains pre-eminent—he played that mentally-backward youth with gusto and accomplishment. His older Siegfried was convincing and often subtle. His Loge, though more subdued in acting and make-up than last year, was again an intelligent study. With Siegmund he was less happy. Of all Wagner's heroes Siegmund is surely the shabbiest: a career of flight, boasting, hard-luck stories, seduction and more flight. It is difficult not to be wholeheartedly on Hunding's side throughout the episode. Wagner did what he could for Siegmund. He gave him in both his acts the most glorious music to sing and a great Siegmund demands in consequence a richer voice than Svanholm's.

It was a pity that Kirsten Flagstad was unable to sing right through the cycle and the resulting succession of Brünnhildes hardly helped the continuity of the drama. Anny Konetzni is an experienced Brünnhilde, but her tone, though pleasing, was too soft for a warrior maiden and for a firm vocal line. Astrid Varnay in 'Siegfried' was in sharp contrast; but, though she was a pleasure to watch, her bright tone and jerky attack were again not quite appropriate. It was when Mme. Flagstad arrived for the tremendous climax that the balance was restored. Her voice was as magnificent as ever; so was her dramatic technique. In the first two acts of 'Götterdämmerung' she ran the full gamut of emotions as surely as her voice spanned the octaves. And in the closing scene she reached in triumph the heights towards which we had been struggling for four days. Her singing of the phrase 'Ruhe, Ruhe, du Gott' would itself have been enough to convince us that we were hearing a very great Brünnhilde—I write the words with deepest regret—for the last time.

'Tristan und Isolde'

'Apparently', said the lady in the seat behind me, who had been earnestly studying the programme synopsis, 'they all die at the end'. 'Oh', said her husband resignedly, 'it's one of those, is it?'

And, although the final carnage is not quite on the Hamlet scale, 'Tristan' is pre-eminently 'one of those'. The yearning for death—the easeful death which alone could quench that consuming love—was present in this year's performance, not only in the score and the words, but in the playing, singing and acting of the tragic pair. Kirsten Flagstad's Isolde, her last, was as always beautifully sung. But it was vocally more subdued

and the first act smouldered without ever catching alight. The impact of the second act was compensatingly greater and the restraint allowed her to get more completely inside the part than before. She was no Brünnhilde in red velvet, no soprano with all the stops out, but a proud woman overwhelmed by an endless love.

Set Svanholm again battled manfully, and by no means unsuccessfully, to match his prodigious partner. Of all Wagner's characters, Amfortas excepted, Tristan is the most complex and tragic ; and in the last act, which demands so much more than sheer singing, Svanholm came into his own. He need not, however, add to the intrinsic difficulties of the part a frizzy, carroty wig.

Constance Shacklock was again an admirable Brangäne; her song on the tower was beautifully done. A newcomer, Sigurd Bjorling, was a rugged faithful Kurvenal and Norman Walker's King Mark was both sad and sonorous. But Geraint Evans was an indifferent Melot and Edgar Evans dragged out the sailor's song till it sounded like an excerpt from a seaside ballad concert. The orchestra, rearranged in its original seating, played under Clemens Krauss with the same dramatic restraint as the principals; Wagner's incandescent score had a beautiful if rather cool performance.

Friedrich Schramm was again responsible for the production. At last the ship had a mast, which, however, did not quite reach the sail. The fight at the end was so oversimplified that Kurvenal, in default of anyone to kill him, had to drop dead, apparently from a heart attack.

GEOFFREY DAVSON.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

Annual General Meeting

The Annual General Meeting will be held on Saturday, 21 July, at 2 p.m., in the Examination Room (third Floor) of the College. Members only will be admitted.

Distribution of Diplomas

The Distribution of Diplomas will take place on Saturday, 21 July, at 3 p.m. in the Organ Hall. The President will give an address, and Dr. I. C. B. Keys, M.A., F.R.C.O., organist of the Queen's University of Belfast, will play some of the pieces selected for the January 1952 examinations. Admission free ; no tickets required.

Diploma Examinations (Associateship and Fellowship), London and Glasgow, January 1952

The syllabus (which is the same as that for July 1951) may be obtained on application to the College.

Calendar 1951-52

Members are reminded that any changes of appointment or other alterations with reference to their names and qualifications must be received at the College not later than Thursday, 26 July 1951.

The College is open daily from 10 a.m. to 1 p.m. and from 2 p.m. to 5.30 p.m. Saturdays from 10 a.m. to 1 p.m.

Summer Vacation

The College will be closed from Saturday, 28 July, until Saturday, 25 August (both days inclusive).

Choir-training Examinations, Diploma (CHM) and Certificate, May 1951

PASSED DIPLOMA (CHM), MAY 1951

Badcock, J. E.,	A.R.C.O., Ewell, Surrey.
Dickinson, R. D.,	F.R.C.O., Leamington Spa.
Fletcher, G.,	A.R.C.O., Moseley, Birmingham.
Hemery, S. G.,	F.R.C.O., London.
Robinson, A. L.,	A.R.C.O., Kingston-on-Thames.
Ross, W. M.,	F.R.C.O., Leicester.
Shepherd, R.,	F.R.C.O., Fareham, Hants.
Smith, D. J. Neal,	F.R.C.O., Twickenham, Mddx.
Sudbury, G.,	A.R.C.O., Cambridge.
Whitehouse, P.,	F.R.C.O., Oxford.

The Examiner's Report will appear in a later issue.

J. A. SOWERBUTTS (*Hon. Secretary*).

THE ORGAN IN THE GREAT CHURCH, ALKMAAR

Some Notes and Comparisons

By RALPH DOWNES

AN account of the history of the great organ at Alkmaar has already appeared in English from the pen of Dr. M. A. Vente,* whose interesting articles on Dutch organs are familiar to many of us in this country.

Dr. Vente traced the varied career of the instrument from its rather uncertain beginnings, through its reconstruction (by F. C. Schnitger, son of Arp, in 1723-5) when its future became assured, and then the later overhauls which brought also some depredations. His article ended therefore on a note of regret, but also of hope. The substance of the latter is now largely realized, for in the last ten years restoration of the original specification has been carried out or (in a few cases) prepared, and the unwelcome additions of the nineteenth century have been removed. The work has been done by D. A. Flentrop of Zaandam, who, though a young man, has here given practical proof of the depth of his appreciation of the work of the Schnitger tradition. The present specification may as well be given forthwith (for names marked † see glossary below).

**The Organ*, vol. 17.

Three manuals: Hoofdwerk (Great), Boven—(Ober) werk, Rugwerk (Positif). Pedal.

HOOFDWERK		PEDAAL	
Praestant ..	.. 16	Principaal	.. 22
Praestant ..	.. 8	('Extra usum ')	GGGG
Praestantquint (prep.)	$5\frac{1}{3}$	Praestant ..	.. 16
Octaav ..	.. 4	Rohrquint	.. $10\frac{2}{3}$
Quinta (prep.)	.. $2\frac{2}{3}$	Octaav ..	.. 8
Octaav ..	.. 2	Quinta ..	.. $5\frac{1}{3}$
Flachfluit†	.. 2	Octaav ..	.. 4
Ruyschpijp† II rks		Nachthoorn	.. 2
Mixtuur VI rks		Ruyschpijp† III rks	
Tertiaan II rks		Mixtuur VI rks	
Trompet ..	.. 16	Basuin† ..	.. 16
Fiool di Gamba		Trompet ..	.. 8
(reed) ..	.. 8	Trompet ..	.. 4
Trompet ..	.. 4	Cornet (reed)	.. 2

BOVENWERK (top storey)		RUGWERK (behind the organist)	
Praestant ..	.. 8	Praestant ..	.. 8
Baarpijp† ..	.. 8	Holpijp† ..	.. 8
Rohrfluit ..	.. 8	Quintadena	.. 8
Quintadena	.. 8	Octaav ..	.. 4
Octaav ..	.. 4	Fluit (rohr)	.. 4
Fluit dous	.. 4	Nasaat (conical)	.. $2\frac{2}{3}$
Spitsfluit ..	.. $2\frac{2}{3}$	Superoctaav	.. 2
Superoctaav	.. 2	Waldfluit†	.. 2
Speelfluit (conical)	2	Quintanus	.. $1\frac{1}{3}$
Sesquialtera II rks		Sesquialtera II rks	
Scherp IV rks		Mixtuur V-VI rks	
Cimbel III rks		Cimbel III rks	
Trompet ..	.. 8	Trompet ..	.. 8
Hautbois ..	.. 8	Fagot ..	.. 8
Vox humana	.. 8	Vox humana	.. 8

Unison couplers. Pressure less than 3-ins. Tracker action with slider chests.

GLOSSARY

Flachfluit. An open flute, sometimes conical, with wide scale in the treble.

Ruyschpijp. Dutch phonetic rendering of 'Rauschpfeife': a quint mixture.

Basuin. Phonetic rendering of 'Posaune'.

Baarpijp. A large-scaled conical open flute with pleasing full, horny tone. In classical Dutch organs it is nearly always on the Bovenmanuaal, where it combines excellently with a 'sharp' Quintadena which always accompanies it there.

Holpijp. A Gedackt.

Waldfluit. Similar to Flachfluit.

SCHEME OF THE MIXTURES

Hoofdwerk: Mixtuur—CC 19, 22, 26, 29; treble c 8, 12, 15, 15, 19, 22.
Ruyschpijp—15, 19 throughout.
Tertiaan—CC 24, 26; tenor c and up 17, 19.
Pedaal: Mixtuur—CCC 26, 29, 33, 36, 40, 43; middle g 15, 19, 22, 26, 29, 33.
Ruyschpijp—19, 22, 26 throughout.
Bovenwerk: Scherp—CC 29, 33, 36, 40; treble c 8, 12, 15, 19.
Sesquialtera—CC 19, 24; tenor c and up 12, 17.
Cimbel—CC 38, 40, 43; treble c 24, 26, 29.
Rugwerk: Mixtuur—CC 26, 29, 33, 36, 40; treble c 5, 8, 12, 15, 19, 19.
Sesquialtera and Cimbel as on Bovenmanuaal.

It is rather the fashion to regard instruments of this kind as differing entirely from the English tradition, but this is an over-simplification, if one excepts the British organs of the last fifty years. A comparison with one of the best-preserved products of mid-nineteenth-century organ building in this country—the grand old Walker at Romsey Abbey—is not without interest. This organ also has received notice, at the hands of Mr. Cecil Clutton.* Specification:

GREAT (chancel)		SWELL (triforium)	
Double Open Diapason	.. 16	Double Diapason (stopped wood)	.. 16
Bourdon ..	.. 16	Open Diapason	.. 8
Large Open Diapason	.. 8	Stopped Diapason (wood)	.. 8
Small Open Diapason	.. 8	Principal ..	.. 4
Clarabella (wood)	8	Fifteenth ..	.. 2
Stopped Diapason (wood)	.. 8	Mixture III rks	
Principal ..	.. 4	Cornopean	.. 8
Harmonic (?) flute	4	Hautboy ..	.. 8
Stopped flute (metal)	4	Clarion ..	.. 4
Fifteenth ..	.. 2		
Tierce ..	.. $1\frac{3}{5}$	CHOIR (unenclosed, chancel)	
Mixture II rks		Gamba ..	.. 5
Full mixture III rks		Stopped Diapason (wood)	.. 8
Trumpet ..	.. 8	Dulciana ..	.. 8
Clarion ..	.. 4	Principal ..	.. 4
		Stopped flute (metal)	4
PEDAL (triforium)		Cremona (tenor c)	8
Open Diapason (wood)	.. 32	6 unison couplers	
(a later addition)		Tracker action to Choir	
Open Diapason (wood)	.. 16	Barker lever action to Great, Swell and Pedal	
Bourdon ..	.. 16		
Octave (wood)	.. 8	Wind pressure not more than $3\frac{1}{2}$ ins.	
Mixture III rks			
Trombone	.. 16		
Clarion ..	.. 8		

MIXTURES

Great—Mixture CC 19, 22; tenor c 12, 15 and up.
Full mixture CC 15, 19, 22; middle c 8, 12, 15.
Swell—Mixture CC 15, 19, 22; middle c 8, 12, 15.
Pedal—Mixture CCC 12, 15, 22.

In these two schemes, certain fundamental differences stand out at once: at Alkmaar, as in all the typical Schnitger organs, the diapason chorus is fully (though differently) developed in all departments without pitch-duplication among the single ranks. The Hoofdwerk is, in fact, a pure diapason section, save for the lone 2-ins. flute (which, by the way, is of use in solo combinations and as an alternative to the Superoctave). The absence of a swell-box is conspicuous to the eye, but much less to the ear, so good is the position of the organ in the building, which is comparable in size to Romsey but a trifle more resonant. The wind pressures in the two organs are not so very different; the effect of similar registers is not unlike, and in both cases the general blend is clear, alive and 'sympathetic'. In both organs the flue work is plainly audible in the full organ, as the reeds (excepting those on the

* *The Organ*, vol. 19.

Pedals) serve mainly to add richness and vehemence. Naturally, the presence of higher mixtures and more mutations in the Dutch instrument reduces the reed emphasis there to some extent.

Architecturally and acoustically the arrangement of Boven, Hoofd and Pedaal corresponds to that of Swell, Great and Pedal at Romsey; but the Alkmaar Rugwerk is a complete little organ beside which the typically English choir organ at Romsey looks relatively insignificant, delightful though its effect is, as far as it goes.

It is in the Pedal divisions that the greatest difference occurs. The Alkmaar Pedaal is like another Great organ: there is no 'open wood', the 16-ft. Praestant acts as foundation for all 16-ft.

combinations, loud or soft. This is not as unsatisfactory as might be imagined, and when one has ceased to listen for the English 'boom, boom' the effect turns out to be well balanced, musically speaking.

The scaling of the Dutch diapasons is somewhat narrower than in the Walker example, and the consequent tone is less 'tubby' and has more of a 'singing edge' especially in the treble, which is very agreeable and quite in the old diapason character. (The second open at Romsey is, strictly speaking, a hybrid, like many of its English contemporaries: a cross between a Principal and an Open flute or Hohlflute). All the 8-ft. opens at Alkmaar are of similar scale, halving roughly around the 17th note, but with subtle variations, narrowing somewhat in the middle and treble range of the Boven and Rugwerk stops, respectively. The largest 8-ft. open scale is that of the Baarpijp, which thus resembles the early form of the Gemshorn. (CC, 6.3-ins./4.7-ins.: mid. C, 2.7-ins./1.4-ins.)

The upperwork on the Hoofdwerk practically follows the 8-ft. scale: the 4-ft. is almost identical; only the Tertiaan gets appreciably narrower. On the Boven, the 4-ft. scale is larger still, but the 2-ft. Superoctaav narrows down rapidly in the treble: while on the Rugwerk, both 4-ft. and 2-ft. Octaav stops have a quicker halving ratio. In each department the scale of Sesquialtera, Mixture and Cimbel is related to the 2-ft. scale.

All the flute scales of 4-ft. and 2-ft. pitch have moderate basses but very wide trebles. The nasards are wide throughout. The 8-ft. stops in the flute family do not widen as much as is common in Dutch organs of the Baroque period, and there is no flue Cornet stop, the one which had displaced the mixture on the Hoofdwerk now having been removed. All the same, the 4-ft., $2\frac{2}{3}$-ft. and 2-ft. flutes add considerable body to the other stops.

In the reed family, it will be noticed that there are 16-ft. and 4-ft. trumpets on the Hoofdwerk, but no 8-ft. The Fiool di Gamba is a Regal with slender double-funnel tubes, formed by juxtaposition of three cones, alternately upright and inverted, with the wide end at the top which is half-capped. The sound is pleasant and quite steady, rather like a Vox humana, but not nearly so loud as Clicquot's stop of that name. There are two other Vox humana stops at Alkmaar: they also are Regals and have their value as such. The trumpets have firm basses, but in classical organ building harmonic trebles are unknown, and indeed, undesirable. These stops resemble the Romsey reeds or corresponding specimens by Gray & Davison or Lewis. Though I could not inspect them, the shallots of the Basuin 16-ft. appeared to be open, and the tongues unweighted; but this stop also has much less volume than the Bombarde of Clicquot's time.

The three manual departments are about equal in power: the full fluework of the Hoofdwerk has a marked 'tingle', but neither the mixture (for all its six ranks) nor any other stop, has the forced quality of Schulze upper work—shown at its worst in the five-rank mixture at St. Bartholomew's, Armley, or in the 'Schulze' mixtures by Lewis at Southwark Cathedral. The breaks (not given here in detail) are more skilfully managed, and the effect is contrapuntally much clearer, though there is no suggestion of 'tameness'. The Bovenwerk is fuller, but also sharpened up by its higher mixture, sesquialtera and cimbel. The Rugwerk flue chorus is midway between the two in effect and has a kind of 'sharpness' all its own. Regarding the voicing, nicking, where used, is very sparse according to contemporary standards in England: the voicing is thus bright and 'lively', even though the cut-ups are at times relatively high.

The volume of the coupled flue-work is considerable; and colour, breadth and 'sharpness' are

agreeably combined. The tone of the Praestants is filled out by the lusciously pure flute tone, and 'sharpened' by the Quintadenas, which are bold and string-like. The sum total of 8-ft. stops resembles the full sound of a modern English open, but is free of the latter's thick cloying effect in the tenor, its thick unsteady bass, and forced fluty treble. To hear, while on a recent visit, a romantic movement of Rheinberger skilfully and tastefully registered on these stops, was an experience to be remembered for richness of colour and expressive warmth.

The solo combinations possible for trio-playing are many and various; it is difficult to find two stops which do not sound well together in a required musical context.

The mechanism is quiet and in good condition and the touch much lighter than would be found in English tracker organs of comparable size, concerning which Mendelssohn's mirthful sarcasm will be recalled.

One must regret only the absence of the 32-ft. Praestant. Alkmaar must concede the honours here to Haarlem, though the Haarlem organ, as is well known, was so seriously modified during the nineteenth century that its original character, it must be owned, is somewhat impaired, wonderful though it still remains. Alkmaar is now truer to type as a Schnitger organ *par excellence*.

MISCELLANEOUS

The Chapel of the Incarnation, New York

At the Whitsuntide Festival Service the music included Rubbra's Magnificat in A flat, Tallis's forty-voice motet, and Bernard Rogers's 'The Raising of Lazarus'—Searle Wright, the organist and choirmaster, conducted.

For the fifth annual festival of the Harrow Deanery Choirs a recital of English Church music was given at Harrow Parish Church on 21 May and at All Saints', Harrow Weald, on 30 May. Mr. E. C. Broadhurst conducted and was the recipient of a presentation made in recognition of his forty-three years' service at the Parish Church.

The Parochial Church Council at All Saints, Leamington, has opened a fund for the purpose of providing a memorial to the late Lionel Wiggins, organist and choirmaster for twenty-eight years. Old friends and pupils desiring to contribute are asked to send donations to the Hon. Treasurer, 9 Leam Terrace, Leamington.

The Gretel Schmidt Quartet with J. Herbert and N. G. Clark (counter tenors) and Sydney W. Robinson (organ) gave a recital in Daybrook Parish Church on 10 May. The programme included Haydn's 'The Lark' quartet, Mozart's quartet in C (K.V.465) and duets for counter-tenors by Mendelssohn and Purcell.

St. Martin-in-the-Fields: Festival Concerts on Saturdays during July at 2.30—St. Martin's Cantata Choir and Orchestra (John Churchill) in Holst and Vaughan Williams programme (7); Peter Gould, piano (14); William Herbert, tenor (21); Lance Dossor, piano (28).

The South London Bach Society (Paul Steinitz) gave a recital in Chichester Cathedral on 5 May. The programme included Newell Wallbank's Mass of St. Andrew (first performance), Schütz's 'The Heavens are telling' and Bach's motet for double choir, 'Be not afraid'.

Over 400 members of seventeen choirs from churches in the Dromore Diocese took part in the annual Diocesan Choral Festival on 26 May in Shankill Parish Church, Lurgan, under the direction of R. Duncan Peel.

Miss Agnes Comerford has been awarded the cross Pro Ecclesia et Pontifice in recognition of her 51 years' service as organist at Woodford Green R.C. Church. Miss Comerford gained her F.R.C.O. about thirty years ago.

Abingdon and District Music Society gave their twelfth choral and orchestral concert in Trinity Church, Abingdon, on 9 May. The programme included Gordon Jacob's Fantasia on the Alleluia Hymn and Brahms's Requiem. Mary C. Shott was the conductor.

Preceding a Pageant of the Holy Bible in St. Anne's Cathedral, Belfast, on 19 May, John A. Young gave an organ recital which included a Fugue in F minor by Charles Burney, William Russell's Largo and Fugue in C and Purcell's Toccata in A.

A Service of Thanksgiving was held in Clopton Parish Church, Suffolk, on 23 May. The Woodbridge Orchestral Society (Philip Haines) and Alan Hall (organ) combined forces in a programme of pieces by Bach, Lulli, Schumann, and Rheinberger.

A performance of Haydn's 'The Creation' was given in Holy Trinity Church, Kingsway, on 15 May, by St. Bride Central London Choral and Orchestral Society. Dr. Francis Sutton was at the organ and Mr. W. G. Cook conducted.

The Glasgow Cathedral Choral Society with the Scottish National Orchestra gave a performance of Dyson's 'Quo Vadis' in the Cathedral on 18 May. Wilfred J. Emery conducted.

Mr. H. Ll. Jones has been appointed Secretary of the Gregorian Association and correspondence should be addressed to him at 40A, Westminster Palace Gardens, S.W.1.

A Festival Service of Nine Lessons was held in Remenham Parish Church on 9 May by the Remenham Singers conducted by Mr. F. C. Rogers with Mr. F. G. Albon at the organ.

A series of seven organ recitals has recently been given in the Temple Methodist Church, Taunton, by Mr. H. Howell Reed, whose programmes included pieces by Bach, Franck and Karg-Elert.

The eighty-first anniversary of the Gregorian Association will be celebrated in St. Paul's Cathedral on 11 July. Evensong will be sung and the anthem will be Vittoria's 'Jesu, dulcis memoria'.

Appointments

Mr. N. H. N. Coster, St. Thomas's Church, Hanwell.
Mr. David R. Capps, St. Edward's Church, Egg Buckland, Plymouth.
Mr. Eric W. Copperwheat, Priory Church of St. Mary, Bridlington, Yorks.
Mr. Eric D. Wetherell, Kendal Parish Church.

RECITALS

(SELECTED)

Mrs. Emma Bowman Leaver, St. George's Church, Goodrington—Toccata in F, *Bach;* Scherzetto (Sonata), *Whitlock;* Prelude in form of a toccata, *Stanford;* Pièce héroïque, *Franck.*

Mr. Guy Michell, St. Margaret's Church, Brighton (two programmes)—Fantasia and Fugue in G minor, *Bach;* Adagio, Alla marcia (Sonata in A minor), *Mark Andrews;* Scherzo in E, Toccata in B minor, *Gigout.*

Mr. Allan Brown, St. Paul's Church, Onslow Square (eight programmes)—Chorale Preludes on 'Come, Holy Ghost', *Bach, Buxtehude;* Fantasia in E minor, *Merkel;* Prelude, Fugue and Variation, *Franck;* Chorale Prelude, 'St. Columba', *Milford;* Postlude in D minor, *Stanford;* Voluntary in C minor, *Greene.* St. John's Church, Southend-on-Sea—Sonata in F minor, *Rheinberger;* Pastorale, *Franck;* Introduction and Fugue, *Reubke;* Toccata and Fugue in D minor, *Bach;* Finale in B flat, *Wolstenholme.*

Mr. David Stannard, Birmingham Town Hall—Choral Song and Fugue, *S. S. Wesley;* Minuet and Variations, *John Stanley;* Fantasia in F minor and major, *Mozart;* Carol, *Whitlock.*

Dr. Harold Darke, The Cathedral, Newcastle-upon-Tyne—Fantasia in G, Fugue à la Gigue, *Bach;* A Fantasy, *Darke;* Choral in A minor, *Franck;* Fantasia in F minor and major, *Mozart;* Fantasia and Fugue ('Ad nos'), *Liszt.* Crowstone Congregational Church, Westcliff-on-Sea—First movement from Sonata, *Elgar;* Toccata, Adagio and Fugue in C, *Bach;* Toccata for the flutes, *Stanley.*

Mr. H. A. Roberts, Burroughs Methodist Church, Hendon—Toccata and Fugue in F minor, *Noble;* Pastorale, Exultemus, *Whitlock;* Fantasia and Fugue in G minor, *Bach;* Trumpet Minuet, *Hollins;* Gothic Suite, *Boëllmann.*

Mr. Reginald G. Kell, Sproughton Parish Church, Suffolk—Fantasia in G, *Bach;* Psalm-Prelude no. 1, *Howells;* Prelude on 'St. Peter', *Darke;* Prière et Berceuse, *Guilmant;* Toccata in G, *Dubois.*

Glasgow Cathedral: Mr. Geraint Jones—Noël Suisse, *Daquin;* Sonatina in F minor, *Anselm Viola;* Toccata, Adagio and Fugue in C, *Bach;* Fantasia in F minor and major, *Mozart;* Prelude, Fugue and Variation, *Franck;* Prelude and Fugue on B A C H, *Liszt.* Mr. Wilfred Emery—Prelude in E minor, *Bach;* Chant de Mai, *Jongen;* Berceuse, *Vierne;* Sonata no. 6, *Rheinberger;* Scherzo, *Bairstow;* Legend, *Grace;* Concert Overture in C minor, *Hollins.* Mr. Leif Thybo—Prelude and Fugue in D minor, *Buxtehude;* Choral in A minor, *Franck;* Sonata, *Thybo;* Passacaglia in C minor, *Bach.*

Dr. Francis Sutton, St. Thomas's Church, Regent Street—Two Chorale Preludes, *Parry;* Cantabile nuptiale, Toccata in G, *Dubois;* Mountain Song, *Wolstenholme;* Allegro con spirito, *Frank Bridge.* Savoy Chapel—Preludio in C minor, *Rheinberger;* Prelude and Fugue in E minor, *Bach;* Folk Tune, *Whitlock.*

Mr. Durham Holl, Malvern Priory—Introduction and Passacaglia, *Reger;* Allegretto (Sonata), *Elgar;.* Toccata (Sonata no. 14), *Rheinberger.*

Lady Susi Jeans, Holy Trinity Church, Stratford-upon-Avon—Pieces by *W. Blitheman, Thomas Tomkins, John Taverner, John Redford. John Bull;* Canonic Variations on 'Von Himmel Hoch', *Bach;* Two Chorale Preludes, *J. A. Westrup;* Rhapsody, *Rootham.*

Mr. J. H. Skinner, St. Michael's Church, Lincoln—Fantasia and Fugue in C minor, *Bach;* Canon in B minor, *Schumann;* Pastorale, *Franck;* Legende, Scherzetto, *Vierne;* Toccat (Sonata no. 14), *Rheinberger.*

Mr. John Eggington, St. Swithin's Church, Lincoln—Toccata in F, Prelude and Fugue in A minor, *Bach;*; Sonata in F minor, *Mendelssohn;* Choral in A minor, *Franck;* First movement, Symphony no. 6, *Widor.*

Mr. Arthur Bending, Wesley Methodist Church, St. Ives—Introduction and Passacaglia, *Alan Gray;* Three Short Pieces, *S. Wesley;* Allegro appassionata (Sonata in C sharp minor), *Harwood;* Scherzo in A flat, *Bairstow.*

Mr. Kendrick Partington, Malvern College Chapel—Prelude and Fugue in B minor, *Bach;* Prelude on 'Martyrdom', *Partington;* Toccata, *Whitlock.*

Mr. Walter Spinney, Northiam Parish Church, Sussex—Phantasie (Sonata no. 13), *Rheinberger;* Spring Song, *Hollins;* 'Nun danket', *Karg-Elert.*

Miss Constance Mellor, St. Michael's Church, Cornhill—Prelude and Fugue in C minor, *Bach;* Sonata in F minor, *Rheinberger;* Symphonic Prelude no. 1, *Karg-Elert.*

Mr. E. Percy Hallam, The Cathedral, Bury St. Edmunds—Concertstücke, *Gade;* Kyrie, Gloria, Benedictus, *Reger.*

Mr. Gavin Brown, Keymer Parish Church, Sussex—Sonata in D minor, *Mendelssohn;* Pastorale, *Franck;* Postlude, *Stanford.*

Mr. F. C. J. Swanton, St. Philip's Church, Dublin—Organ Concerto no. 5, *Handel;* Trio in C minor, *Bach;* Prelude and Fugue in G minor, *Swanton.*

Mr. Cecil Nuttall, Reigate Parish Church—Fugue à la Gigue, *Bach;* Chorale Preludes, *Parry, Charles Wood;* Choral in A minor, *Franck;* Fidelis, Fanfare, *Whitlock;* Sonata in D minor, *Guilmant.*

'JOHN SOCMAN'

First in the operatic procession of national worthies promised us by the Arts Council, stealing a march on Deirdre, Wat Tyler and Lord Nelson, comes John Socman, a fifteenth-century squire whose story has been written by William Lloyd and set to music by his son George—the same team that produced 'Iernin' in 1934 and 'The Serf' in 1938. 'John Socman' was presented by the Carl Rosa Opera Company in the Bristol Hippodrome on May 15. Its setting is Merrie England, after Agincourt, complete with friars, lollards, yeomen and bowmen, who frame the scenes of a Wardour Street 'Trovatore'. 'Hold! too fast!' cries faithful tenor (John Myrrdin), rescuing fair Sybil (Ruth Packer) from bad baritone John (Redvers Llewellyn). This opera has its *trovatrice*, a Gleemaiden who sings sad ditties ('You like my singing' she told the villagers; but did *we* ?), and turns out to be Socman's cast-off French wife. The plot, you see, provides stock situations for arias, love-duets and ensembles of perplexity, which George Lloyd has handled with considerable fluency; but the music is decidedly conventional. We would hardly have suspected anything if we had been told that this was a revival of one of those forgotten romantic operas by Goring Thomas or Mackenzie which the Carl Rosa Company used to commission towards the end of the last century; production and décor would certainly have confirmed it.

A. P.

Letters to the Editor

Bach and the Organ

An excellent article of Bonavia-Hunt's in your May issue prompts me to add a few remarks on present-day misuse of the organ, in the playing of Bach especially.

Surely it is not within the spirit of Bach's fugal works, letting alone for the moment the 'letter' of them, to make continuous changes in the registration, as though in orchestrating them one would fall back on all the varieties of tonal colour available, and change the instrumentation of each strand deliberately, as a means of gaining an effect suited to that of the organ originals.

Schweitzer certainly realized what may be a salutary lesson today—that the 'essential homogeneity of the whole' (Hunt) would be most fully realized in a natural building-up of phrases and parts, not an unnatural building-up of overtones and mixture tones.

True, Bach is too great to be realized by any one system of interpretation: but true also, surely, that Bonavia-Hunt is right in insisting upon the expression of that majesty which the fugues, with all other organ works of Bach, *inherently* possess.

KENNETH N. S. COUNTER.

33⅓ r.p.m.

Perhaps, as a recording engineer, I can attempt to resolve your correspondent Mr. Sproxton's difficulties about the choice of 33⅓ r.p.m. as a standard speed for gramophone records.

One of the main requirements in choosing a standard recording speed is that it shall be easy to check. Engineers, as Mr. Sproxton points out, have at their disposal tachometers capable of measuring to within one-tenth of a revolution per minute or better; but such instruments are expensive and unnecessarily refined for recording work.

On the other hand, the stroboscope disc when illuminated by a lamp working from an A.C. mains supply will give an indication of *departure of speed* from a fixed standard to within the same accuracy as the tachometer, and costs only a few pence. But for mathematical reasons, which I will spare your correspondent, stroboscope discs can only be made to measure certain fixed speeds which are determined by (*a*) the number of 'spokes' on the disc, and (*b*) the frequency of the A.C. mains supply.

The choice of 33⅓ r.p.m. has the advantage that it is a possible stroboscope speed for both 50-cycle (European) and 60-cycle (American) mains. Furthermore, such a stroboscope disc for 50-cycle mains requires 180 'spokes', or one every 2 degrees, which is easy to make. 33 r.p.m. is not a possible stroboscope speed for either 50 or 60 cycles—nor, for that matter, is 78 r.p.m., and stroboscopes made for this speed actually indicate 77.9.

Mr. Sproxton will probably be interested to know that 33⅓ has now been a standard speed for sound-on-disc recording for a number of years, but until the introduction of the 'long-playing' record, its use had been confined to broadcasting and film work.

RICHARD PETRIE.

Mengelberg

Will you kindly allow me to add a few lines to your obituary notice of the great Dutch conductor Mengelberg? I well remember his first visit to London in 1912. He certainly made the playing of the Royal Philharmonic and the London Symphony orchestras 'blaze' with a force and brilliance that was electrifying. A finer 'virtuoso' conductor I have never heard. It has always seemed a pity to me that owing to the conservatism of our programme-builders Mengelberg was never asked to conduct any of Mahler's works. His somewhat ruthless methods at rehearsals were very akin to those of Mahler himself, and it was well known that Mengelberg was a great authority on how Mahler should be played.

LIONEL OVENDEN.

A VISIT TO ST. CECILIA'S

London was wallowing in the murk of a violent thunderstorm when the chairman, officers, committee members and guests of the Musicians' Benevolent Fund assembled at Carlos Place before 8.45 a.m. on 24 May to form the coach party for Westgate-on-Sea. The day's festivities were planned to celebrate the second anniversary of the opening of St. Cecilia's, the Convalescent Home of the Musicians' Benevolent Fund, and the arrangements had been carried out by the Fund's devoted secretary, that prince of organizers, Mr. Frank Thistleton. By nine o'clock we were off and three hours later drew up at the Westcliffe Hotel. Here the party was joined by the Mayor and the Mayoress of Margate; Canon Shirley (Headmaster of the King's School, Canterbury) and Mrs. Shirley; Alderman and Mrs. Redman; the Town Clerk and Mrs. Sidnell; Mrs. Towersey, Resident Manageress of the Convalescent Home; members of the press and other guests. Luncheon was a ceremonial, friendly affair. Mr. Frank Howes, chairman, paid a stirring tribute in his speech to the magnificent work of Mrs. Towersey. Baroness Ravensdale, Hon. Treasurer of the Fund, spoke movingly of the need, greater than ever now, for the Home, and of her hope that the public would contribute generously to ensure that musicians could stay there, free from all anxieties, as the *guests* of the Fund. The Mayor expressed his pleasure in attending this distinguished gathering. Dr. Greenhouse Allt, proposing the toast of 'Our Guests', mentioned the many Almoners among them from the great London hospitals.

We then moved off along the sea-front for the central event of the day, the tour of the Home itself. The sun had come out and the sea looked as full and calm as an Italian lake. At St. Cecilia's everything was open to us—the admirable dining-room, the comfortable lounge, the Music Room with its fine grand piano and lovely view over the bay, the modernly-equipped kitchen quarters, the bedrooms furnished with a comfort and charm that combined one's ideal of a country house and a first-rate hotel. ('Yes, they're all interior spring mattresses', said Mr. Thistleton, seeing us poking them with our fingers.) The room endowed in memory of Joseph Ivimey aroused special interest, and we were so very glad that his sister, Miss Ella Ivimey, was there to see it. Everywhere we went the house seemed full of sunlight and flowers, with the scent of the nearby sea coming in at the windows.

A wonderful birthday cake, made by Mrs. Adams, the cook, for the tea-party at which Mrs. Towersey entertained us, gave convincing proof of the good cooking. There were a few more speeches. The Mayor promised to visit 'St. Cecilia's' on Christmas Day. Mr. Herbert Fryer was lured into giving a short recital to try the piano. Then the time came to disperse. The London contingent drove off, taking with them abiding memories of the Home as an island of bright calm, where the sunshine without was matched by the happy tranquillity within—a magic, gentle and beneficent, wrought by Mrs. Towersey and her staff, and renewed each day. At last musicians have a place of their own to come to.

M. M. S.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others, especially in the private performance of chamber music.

Lady pianist wishes to play for choir or orchestra; or would like the use of a good piano for about an hour —E. E., c/o *Musical Times*.

Student flautist (London) wishes to join amateur orchestra, or would join other instrumentalists for chamber music.—P. T., c/o *Musical Times*.

Male pianist and cellist wanted by violinist to form trio, good class light music.—E. YOUNG, 148 Beckenham Road, Beckenham, Kent.

Newly-formed amateur operatic society in Eltham wishes to meet group of instrumentalists to form nucleus of an orchestra.—The SECRETARY, 25 Riefield Road, Eltham, S.E.9.

Young tutored bass singer wishes to meet accompanist, Wimbledon Common district, where piano available. —T. G. T., c/o *Musical Times*.

Keen young student (male) in need of regular practice would like the use of a good piano for about an hour daily. North or Central London.—D. J. S., c/o *Musical Times*.

Quartet players, violin and viola, living near Norbury, required for private practice one evening weekly.—Phone (6 to 7 p.m.) THO 2125.

Young musician, interested in piano and organ, wishes to meet, or correspond with, someone of his own age and tastes.—C. R., c/o *Musical Times*.

Madrigalists interested in joining a group in Pimlico are invited to write to J. G. THEOBALD, 123 St. George's Square, S.W.1.

Clarinettist wishes to join another clarinet player or other instrumentalist for duets and practice, preferably central London.—GEOFFREY, c/o *Musical Times*.

London Concerts

Leopold Stokowski

Though British-born, Stokowski comes to us as an American conductor—in particular, of the Philadelphia Orchestra, which he directed for more than twenty years before being succeeded by Eugene Ormandy. Never before this Festival season, it seems, had Stokowski directed a first-line British orchestra. His assignment as guest-conductor of the Royal Philharmonic Orchestra took him to suburban and provincial concerts as well as three times to the Albert Hall. Why, it may be asked, was this distinguished visitor so long excluded from the Festival Hall? No doubt Sir Thomas Beecham (the orchestra's regular conductor) and the L.C.C. would give different answers. Stokowski did perform in the new hall, however—using a novel layout of instruments—with the B.B.C. Symphony Orchestra on 9 June.

His Albert Hall appearances (16 May, 27 May and 4 June) were under the auspices of the Royal Philharmonic Society. However ungenerously the Society's Festival season has treated living British composers, these Stokowski concerts certainly had their novelties. In the first concert came 'Impressao Moura' (Moorish Impression), part of Villa-Lobos's 'Discovery of Brazil'—a garish and weak specimen of its composer's work. In the second Stokowski introduced Symphony no. 3 by the American atonalist, Wallingford Riegger, and revived Prokofiev's early work, 'Ala and Lolly'. In the third he gave Schoenberg's second Kammersinfonie and introduced 'Organum' by Carl Ruggles. This was enterprising, and all the more necessary because of London's customary neglect of American music. Carl Ruggles, who is seventy-five, has the reputation of being one of the most rugged, distinctive and un-Europeanized of American composers (he is also a painter); and this brief piece proved sturdy, original music—prevailingly atonal, but much easier of approach than most European atonalism. It is in recognizable A-B-A form. It would seem hopeless to try to explain its title by reference to the mediæval musical significance of 'organum'; perhaps, instead, one might ponder over the non-musical definition given by the Concise Oxford Dictionary—'instrument of thought, system of or treatise on logic'. With its strong rhythms and forceful orchestration, this piece formed a remarkable contrast to the flaccid Schoenberg work. Forcefulness is the chief impression which the Riegger symphony, too, leaves on first acquaintance.

It is little short of amazing that Stokowski, having the conscientiousness to perform these pieces and the skill to perform them well, should have displayed (particularly in the first and third concerts) such a capricious attitude to more familiar works. Brahms's fourth symphony was given with exaggerated accents and distorted tempo; Falla's 'El Amor Brujo' was forced along at a pace which left no room for grace and sensuality. Tchaikovsky's fifth symphony, one would have thought, can stir up enough emotion without the addition of extra tricks; but Stokowski made the bassoon play his theme in the Waltz (bar 56) with a rubato so exaggerated as to suggest alcoholism, and he swept clean over the great pause which precedes the entry into the major key towards the end of the last movement. Often Stokowski's pace was too fast for the orchestra (let it be boldly said, for any orchestra), and Sir Thomas Beecham's musicians did not seem altogether at ease with Stokowski's baton-less beat.

London Philharmonic Orchestra

The composer of 'The Immortal Hour' well deserved a Festival salute. The best would have been the staging of this opera itself; but the ham-handed productions of it seen in recent years have probably prejudiced the chance of any London revival in the near future. Could 'Bethlehem', another of Rutland Boughton's notable achievements, have been staged instead? Not, presumably, at a summer Festival. Instead the L.P.O. was daring enough on 17 May to perform the music of the final scene of Boughton's 'The Round Table'. This opera, though given at Glastonbury, has not been seen in London, and is unpublished. The concert-arrangement of the final scene (so a programme-note by the composer informed us) 'minimizes the dramatic element in the work'; and certainly there was lack of drama, and even a lack of ordinary interest, in what was heard. The wordy set-speeches in olde-English are set to music which flows tamely and without adequate climaxes. Redvers Llewellyn sang the part of King Arthur, and Stanley Clarkson those of Bedevere and a bishop, the London Philharmonic Choir making sundry interjections.

Sir Adrian Boult did, however, produce an English composition that justified revival—Sullivan's 'Di Ballo' overture, with its unpretentious gaiety and its felicitous orchestration. Elgar's 'In the South' evoked obvious sympathy from Sir Adrian and some incisive and indeed brilliant playing from the orchestra. Halina Stefanska, the young Polish pianist, was the admirable soloist in Chopin's E minor concerto.

Brass Bands' Festival Concert

'The Rainbow', by Thomas Wood, had its first performance at the National Brass Band Club's concert on 12 May at the Albert Hall. Sir Adrian Boult conducted. The bands taking part were all well known—Black Dyke Mills, Cory Workmen's Silver, Fairey Aviation, Morris Motors, Munn and Felton's, and the Scottish C.W.S. Denis Wright and Harry Mortimer shared the conducting of the other items, which included Elgar's 'Severn Suite', Bantock's 'Prometheus Unbound', and a new, nondescript 'Festival March' by William Alwyn. This was a massed-band concert; the tone was of necessity thicker, less precise, and more readily palling than that of a smaller body of players. 'The Rainbow', commissioned for the Festival of Britain, brought in Jan van der Gucht (tenor), Maurice Bevan (baritone), and thirteen male-voice choirs. (It can, however, be performed by a single choir and a single band, with two solo singers.) The brass band instrumentation is by Frank Wright, and effectively done. The poem, by Christopher Hassall, is subtitled 'a tale of Dunkirk', and tells of a business man who sailed his small pleasure-boat to take part in that gallant rescue. This was not merely a subject that naturally appealed to that sailor-musician, Thomas Wood; it was also an inspired choice for a Festival of Britain work. The music has a fine, swinging 'London' theme, a clever vocal imitation of bells, and a solemn moment when the bands quote 'Now thank we all our God'. Yet as a whole the piece falls irretrievably flat. The long stretches of monologue (spoken, but with notated rhythm) are banal and indeed embarrassing. Here, for example, is the business man arriving at his office:

Good morning, Miss Draper.
You're looking much better.
Get pencil and paper,
I'll give you a letter.

This is unaccompanied. The tenor soloist is later supposed, with side-drum assistance, to make a tremendously meaningful effect by speaking (not singing) the words: 'Petrol! Oil! Baccy! My torch! Brandy! *First Aid Box!*' (The italics are the vocal score's.) The music itself shows no adequate sense of climax, and the 6-8 theme used for the little boat itself suggests the same sham-naïveté as the text to which it is harnessed.

Hallé Orchestra

London has watched with sympathetic pleasure the rise in stature of the Hallé Orchestra over recent years, and has developed a warm attachment to Sir John Barbirolli. Yet the concert of 25 May, in which the orchestra submitted itself for the first time to the telltale acoustics of the Royal Festival Hall, did nothing to abate this reviewer's growing conviction that the Hallé has stabilized its standard at a point below that achieved by the best London orchestras. It is, one may hope, a temporary stabilization only—induced in part, no doubt, by the strenuous schedules of work and travel which are forced for financial reasons on the orchestra. There was in this concert a want of that overall *éclat* which stamps a great performance, and in Elgar's 'Enigma' Variations there was an occasional want of accuracy also. Rough playing—deliberately rough, it almost seemed—marked Mozart's Adagio and Fugue for Strings (K.546). (The work is anyway not particularly interesting, and yields unhappily to a performance by such a large body of players.) Barbirolli's treatment of Vaughan Williams's fourth symphony was unusual. He took the third movement with un-scherzo-like deliberateness, and the balance of the work seemed consequently upset. Against these defects were to be set many pleasurable features during the evening. There was some distinguished wood-wind playing, particularly by the first oboe (Janet Craxton); and, in the Intermezzo from Delius's 'Fennimore and Gerda', the even dying-away of the strings was magical. Yet such moments gave the impression of being virtuoso touches in a performance which for deeper reasons was unsatisfactory.

A. J.

Northern Orchestras

The Yorkshire Symphony Orchestra gave two concerts in the Royal Festival Hall on 22 and 23 May; the Liverpool Philharmonic Orchestra followed with two on 6 and 7 June. Both orchestras had evidently taken the utmost pains in the preparation of their programmes and both played with commendable precision. In Maurice Miles the Yorkshire Orchestra has a singularly undemonstrative conductor who nevertheless guides his players with sensitiveness and skill. The effect is sometimes a little too deliberate: Brahms's piano concerto in B flat might have had more flexibility and expansiveness; Bliss's piano concerto more dash and glitter. The soloists in these works—Cyril Smith in the former and Mewton-Wood in the latter—gave without stint and made a striking impression. The high watermark of the orchestra's performance was reached in Vaughan Williams's symphony in D. Here, in spite of a few shortcomings, the playing was well balanced, sympathetic and of high quality. A welcome feature of the orchestra's second concert was the appearance of Wyn Morris, the assistant (or apprentice) conductor, who secured a lively and satisfying performance of Dvořák's 'Carnival' Overture.

The Liverpool Orchestra included in its programmes Lennox Berkeley's attractive Divertimento; Walton's violin concerto (with Campoli as the accomplished soloist); Sibelius's seventh symphony; Ravel's 'Daphnis and Chloe' (Suite no. 2); Martinu's concerto for two pianos (new to London) in which Ethel Bartlett and Rae Robertson co-operated to some purpose; and Dvořák's symphony no. 2 in D minor. The playing throughout was marked by zest and a fine rhythmic impulse; it was also clean and clear, though sometimes wanting in the finer shades. Hugo Rignold brings to his task as conductor an assured technique and a vigorous manner. The resulting performances, though they may not scale the heights, contain much for which to be thankful.

H. R.

Bliss and Vaughan Williams

On Sunday 13 May Sir Malcolm Sargent and the B.B.C. Orchestra regaled the Festival Hall with two English symphonies that have moved further from the beaten track than they deserve. They began with Walton's revised 'Scapino' Overture, a piece whose favours have been more frequently sought since the composer lightened its scoring and chopped off some bars. When it was played at a tuning concert in the new hall it staked a claim as the best advertisement for the much-discussed acoustics, because its brittle brilliance, strongly percussive flavour, and complex almost-chamber texture were shown to splendid advantage, and almost seemed to typify the place from the point of view of sonority. Sargent's reading confirmed that claim, though the hall has since proved a good deal more versatile than that.

Bliss's 'Morning Heroes', for instance, made a stirring effect, particularly the passages that involve oratory; Godfrey Tearle's rendering of Hector's farewell and of Wilfred Owen's 'Spring Offensive' could hardly have been bettered for clarity and emotional power. *Melodrame*, when modern composers use it, as here or in Honegger's 'Joan of Arc' or Debussy's 'St. Sebastien', takes a trouncing for ineffectiveness or distractiveness or any other name that people can coin for this particular dog; yet it seems to me as legitimate a form of music-making, when the words are inherently colourful, as the song which weds them with pitched notes, and more natural than the artificial *Sprechgesang* of Schoenberg's 'Ode to Napoleon Bonaparte', where Byron's poem is subjected to Procrustean treatment in

music's name. That is, however, by the way. Sargent gave the music its rightful dignity; but the quieter sections are the most impressive and one longed for more pathos than the orchestra or its somewhat cold direction gave. Rather cold yet not mysterious, too, was the reading of Vaughan Williams's Pastoral Symphony, though Sargent allowed himself a little licence with its tempi and dynamics for clarity's sake. Perhaps aloofness is right for this work: its moods and happiness wear an Arcadian remoteness far from land-girls or the scent of hay. But the earth is in this symphony and, in any case, one wishes music to touch the heart, whether by sympathy or antipathy. This performance just missed doing so, though the solos were managed neatly and musically enough to make up for a few raggednesses in tuttis. Dorothy Bond was the able soprano soloist in the finale.

New Era Concert

Richard Austin and Constant Lambert shared the London Symphony Orchestra at the Festival Hall on 29 May. After Schubert's Rosamunde overture, which I did not hear, came Bloch's 'Schelomo'. Its music is powerful enough to impress even in a poor performance (I have heard and played in some of them), but this one was perilous to a point of terror. Although Austin's beat seemed straightforward enough, the orchestral solos, which play such a vital part in the textural make-up, were so uncertain that at times the wrong sort of tension was created. Leily Howell's cello tone is not really warm enough for the work, and her conception was too wayward for what is already rhapsodic music; but the tone is incisive and was able to pierce a full tutti. Matters improved in the second half of the concert when Constant Lambert conducted the Goldsmiths' Choir, the L.S.O. and George Pizzey in his own 'Summer's Last Will and Testament', a work that is hardly ever, certainly far too rarely, heard. The combination of Nashe's gloomy-gay verse and Lambert's bitter-sweet music is irresistibly moving and, in this hall, it told splendidly. After a weak start, the choir got on top of the very chromatic writing and allowed us to savour the full beauty of the final sarabande 'Adieu, farewell earth's bliss'. Lambert is a conductor for whom people love to play or sing, and the orchestra too showed its affection in some of the most responsive playing it has given of late months. It was a touching and frightening experience to hear 'Summer's Last Will' again.

London Choral Society

A new work by Geoffrey Bush, 'Twelfth Night' was given its first performance by this Society, under John Tobin, in Central Hall on 1 June. Bush is interested here, not in writing new music, but rather in compiling simple, acceptable ideas into an entertaining whole. The numbers are light in temper, easy on the most conservative ear, and fluently, if rather unadventurously scored for small orchestra. The prelude forecasts some of the material of the songs, and makes rather excessive use of a wailing oboe theme—which lost part of its effect by following on Vaughan Williams's Magnificat, where a similar pattern is sparingly, mystically employed. Bush's piece is skilfully carried out, within its conventional limits, and the choir seemed to enjoy singing it. But I do wish our younger serious composers would make an effort to be less stick-in-the-mud; how would it be if all English poets used the vocabulary and imagination of, say, Rupert Brooke?

Stephen Manton was the somewhat tremulous soloist in 'Twelfth Night'. Alicia Carr, who sang in the Magnificat, though less polished, was a good deal more pleasant to hear, and showed some feeling for the piece's elusive style. Bliss's 'Pastoral', a shadow of 'Morning Heroes' for impact (though well made), was keenly sung, with Isobel Baillie in good form for the one solo number, and Geoffrey Gilbert as an appreciative flautist. The Tobin Chamber orchestra did not cover itself with credit.

The St. Matthew Passion

Dr. Jacques performs the Passion once a year in the Albert Hall in a sound, devout, vivid reading that is the highlight of many people's musical year, and that does not alter greatly each time—though I am never certain when he will leave out the harpsichord, and when not, in pieces like 'My Master and my Lord'. For the Festival he gave a 'repeat' performance on 3 June. But 'repeat' is the wrong word, since several features were different, as if so short a lapse had stimulated him. The main choruses moved faster than usual (and 'I would beside my Lord' much faster); and he took eight minutes less over the first half than he used to (though this last Easter he was a minute or two in front of his average). The soloists were mostly of the younger generation, sensitive Bach singers all—Ena Mitchell (a trifle wiry in the voice, as if she was forcing), Marjorie Thomas, William Herbert, Richard Lewis, Gordon Clinton (a splendid Christus) and Richard Standen (most musical too). The instrumentalists discharged their familiar and rewarding tasks with the fervent skill we have come to expect from them. The Bach Choir was singing eloquently under its well-loved director.

Bach in Church

Bach's sacred music was written for performance in church, and that is where it sounds best, provided the performances have the right approach—an approach halfway between nonconformist plain fervour and catholic ritual. Two concerts in May put his music into ennobling ecclesiastical circumstances. On the afternoon of 19 May Dr. Jacques brought the Cantata Singers and the Jacques Orchestra to St. Martin-in-the-Fields. The fourth Brandenburg concerto, with Irene Richards, Gareth Morris and Ronald Gilham for understanding soloists and Hubert Dawkes as clavier continuo, made a noble ringing effect, as did Mr. Dawkes's highly sensitive, beautifully registered solo playing in the D minor concerto. The cantatas were a lovely pair, 'Brich dem Hungrigen' and 'Halt in Gedächtnis': the first with its superb depictive opening chorus and the wonderful alto aria whose obbligato for oboe and violin keenly recalls the Largo of the double violin concerto; the second memorable for its Pentecost scene with the mighty rushing wind for violins and the Saviour's repeated 'Peace be with you'. The Singers rose to these glories (Kathleen Joyce and Alexander Young were notable contralto and tenor soloists) as they did not to the double motet 'Sing ye to the Lord'. Here Dr. Jacques's direction, and probably his rehearsal, seemed to blame. His performances are those of a sincere Bach-lover; but in this motet the fault of over-modesty asserted itself and the part-writing fell to pieces for want of confident polyphonic line.

Dr. Paul Steinitz had better luck in St. Bartholomew's, Smithfield, on 22 May with the South London Bach Society and 'Be not afraid', which they sang in German. The lines were rounded and propelled firmly so as to strike the old Norman walls with properly polyphonic impact. This choir sang *out*; at St. Martin's the Cantata Singers had sung *in*. Also in German was Cantata 150, in which the Riddick Orchestra joined; there was a solid, yet effective Bach-like spirit to both these performances, though the organ continuo was too faint. Dr. Steinitz plans to do the St. Matthew Passion in German next year; good luck to him, though the choir's German will need to be more incisively accentuated if the innovation is to bear fruit.

W. S. M.

Berlioz's Requiem

It takes a festival to bring out a work like Berlioz's Requiem, or 'Grande Messe des Morts'; and of course the B.B.C. to issue the orders. At the Albert Hall on

5 June the performance under Sir Malcolm Sargent was about half-scale, since Berlioz asks for about six hundred voices ' if the place permits ', which it did; and he specifies over a hundred strings. But it does not follow that a full quota would have made double the effect, for the greater part of the work has no concern with numbers; and in the less adventurous pages one could become aware that the work is kept from the performing list by something other than an excessive use of forces. Dare one say, in private of course, that a lot of it is dull music? Bareness, silences and slow motion are not in themselves factors of significance. And an emotional stirring that is more recognizable by the stirring than by the emotion is a spectacle for curiosity. Moreover, the work is a miscellany that mingles its dimensions of speech and changes both the scale and the quality of its attack: disunity in variety. The well-sustained *Lacrymosa* is its finest piece of composition ; and Schumann had cause to admire the beautifully-rounded *Offertorium*. The four brass bands for *Tuba Mirum* were ranged about the platform and no doubt would have sounded less magnificent if dispersed to north, east, west and south of the hall according to the composer's directions. The evening ranged variously from thrills to tediums, with some interludes of distinguished music possible only to a composer of genius who was, in addition, hugely competent. Sir Malcolm Sargent directed everything with very great ability, for the thing was in his vein, and none the less so when it was Ercles' as well.

W. McN.

Arnold Foster Choir and Orchestra

The English are always tolerant towards amateur enterprise, especially where music-making is concerned; and if the concert of British music given by the Arnold Foster Choir and Orchestra in the Central Hall on 7 June did not attain to professional standards of polish, then we were more ready to applaud the surprisingly high standard they did reach than to complain of any roughnesses. The choir sang S. Wesley's ' In Exitu Israel ' with good steady tone and Holst's setting of the Ode on a Grecian Urn (which detaches quite well from the Choral Symphony) with feeling. The rest of the programme illustrated aspects of our national heritage; folk-music provided the inspiration of Moeran's Sinfonietta, a more incisive piece of writing than most of his music, and Arnold Foster's own piano concerto on Country Dance Tunes—less a concerto than a suite of transcriptions into an attractive medium; even the second movement, which is original, sounds like a folk-song. The metrical psalter provided the theme of Vaughan Williams's Fantasia for solo piano, choir and orchestra on the Old 104th. This work, performed first at the Three Choirs Festival last year and later at a Promenade, is murkier in performance than the straightforward score would lead one to suppose. Gordon Jacob's ' William Byrd ' Suite is a clever piece of transcription, fully scored in bright colours, but somehow not losing the intimacy of the original virginal music. Yet, admirable though these pieces were, a certain dullness in the total effect of the concert showed that we must beware of being satisfied with re-workings in a tradition.

New London Orchestra

Of the cycles of concerts organized in connection with the Festival of Britain, one of the most satisfying has been that carried by Dame Myra Hess and the New London Orchestra under Alec Sherman on successive Sunday evenings at the Victoria and Albert Museum. These concerts, of which five come under present notice (13 May to 10 June), maintain a uniform scheme of two symphonies by Haydn and two Mozart piano concertos, so that in the course of all six concerts the complete series of twelve Salomon symphonies and twelve representative piano concertos will have been played. Dame Myra Hess's readings of the Mozart concertos are familiar from the broadcast performances which she gave, with the same orchestra and conductor, some years ago. On this occasion she has kept to the well-trodden paths of the concertos in the normal repertory, though one relatively unfamiliar early work, the F major concerto K.413, has found its way into the programmes. Characterized by equable tempi and sustained seriousness of intention, her performances vary in the ratio of the music itself, and while the playing of the F major concerto at the opening concert fell short of the ideal elegance, that of the C major concerto K.503 at the second concert was of great distinction. The performance of the latter concerto in particular gained much from Mr. Sherman's responsive accompaniment. At the first concert the performances of the two symphonies (the seldom-played B flat symphony no. 98, with its poignant commentary on the death of Mozart, and the Drum-Roll symphony) showed signs of insufficient rehearsal. The over-resonant acoustics of the hall, however, tended to minimize this, and at the second concert the Clock symphony and no. 99 in E flat were played with greater brilliance and incisiveness.

Y.W.C.A. Concerts

The Y.W.C.A. Central Club whose concerts in the Queen Mary Hall have long ensured for London a steady supply of chamber music, arranged on four Wednesdays in May an admirable set of recitals ' designed to give some idea of the renaissance of British music in the last fifty years '. The first concert, given by the Amadeus String Quartet, was modern: Priaulx Rainier, Racine Fricker and Tippett; the second, by the Rubbra-Gruenberg-Pleeth Trio, had Ireland and Bridge, Rubbra and Stevens. Older composers were represented in the third by Vaughan Williams's ' On Wenlock Edge ' and Elgar's piano quintet, with Walton's quartet added, played by the Aeolian Quartet with René Soames and Lance Dossor. Finally the Martin String Quartet (an excellent young body) played Britten 2, Bliss 1 and, with Evelyn Rothwell, the Bax oboe quintet. What emerged?—much what the arrangers must have hoped for: a steady emancipation from the nineteenth century (described by them as ' weak Mendelssohn and watery Brahms ') and an increasing cosmopolitanism. Britten, Rainier and Fricker would be accepted anywhere on the continent today, more readily than Bliss, Bax or Ireland. Next, greater sophistication and ingenuity in the writing during the last decade. Thirdly, that the chamber genre imposes concision on composers who are apt to be diffuse: the level of interest in both the Bliss and the Bax, for instance, is unusually high; the fascinating ideas of the former, the pastoral emotion of the latter are expressed eloquently but not rhetorically. British chamber music was shown by this series in a very favourable light. The performances deserve warm praise; so too, by the way, do the unusually good programme notes.

A. P.

Verdi's Requiem

No doubt many people expected a dramatic performance of Verdi's Requiem from the Hallé Choir and Orchestra at the Festival Hall on 26 March, since Sir John Barbirolli is not by nature a reticent conductor. In the event, he reserved his hot blood for the *Dies irae*, a magnificent outburst, and in the remaining numbers, concentrated on the sincere, spiritual feeling at the back of the work rather than on its occasionally operatic (though none the less sincere) expression. The well-trained choir revealed its imaginative sympathy with the text in a wide range of tone colour. Gladys Ripley was the most notable of the four soloists (the others being Elisabeth Schwarzkopf, Richard Lewis and Tom Williams) by reason of her compassionate feeling; but the evening's highest honours went to the man behind the outsize big drum, with its incomparably rich, deep tone.

Solomon

The chief interest in Sir Thomas Beecham's performance of 'Solomon' at the Royal Philharmonic Society's concert in the Albert Hall on 29 May was the inclusion of much of the radiantly fresh love and nature music omitted from the only English printed edition of the work, an edition dating from an age when Handel's oratorios were erroneously considered sacred works. Some of the choruses had to be sacrificed instead, so long is the work; but Sir Thomas retained all the most poetical of them, and in those inspired by nature (notably 'May no rash intruder' and 'Music, spread thy voice around') persuaded his own Royal Philharmonic Orchestra and the Philharmonic Choir to sing with an aerial grace and delicacy that was enchanting. Of the four soloists (Isobel Baillie, Elsie Morison, Andrew Macpherson and Bruce Dargavel), the most important, Isobel Baillie, was in outstanding form, so that all in all the performance was one of the highlights of the festival to date.

Ernest Read Birthday Concert

It must have been uncommonly gratifying to Mr. Ernest Read to conduct his young people's orchestra in a special twenty-fifth Birthday Concert at the new hall on 1 June. His popularity as an orchestral trainer could be vouched for by the size of the company on the platform, comprising the players of both his junior and senior orchestras who overflowed the normal instrumental pitch right up to the back wall, while the highest possible tribute to the quality of his training was that, with eyes shut, it was often possible to forget that the sounds produced were those of amateurs. In the Concerto Grosso for strings recently composed by Vaughan Williams (with as much care as if it had been his *chef-d'oeuvre*) for the Rural Music Schools, the juniors alone produced string tone sturdy and resonant enough to overcome the hall's somewhat damping influence. The ardour of the seniors counted for more than super-subtleties of phrasing in such ardent music as César Franck's Symphony, and in Beethoven's fourth piano concerto their dovetailing with Eileen Joyce was commendably neat. The orchestras joined forces in Alwyn's Festival March and Elgar's orchestral reconstruction of Handel's Overture to the tenth Chandos Anthem.

Gordon Jacob's Horn Concerto

Dr. Gordon Jacob was fortunate in having Dennis Brain to introduce his new horn concerto with the Riddick String Orchestra at Wigmore Hall on 8 May. It is music designed for entertainment rather than edification, thrown off with the sure, light touch of a master-craftsman, but though it in no way taxes the listener, it makes phenomenal demands on the soloist. Dennis Brain's effortless agility in the opening movement, and still more in the busy finale, left the impression that it was as easy to get about at high speed on a horn as on a clarinet, while his phrasing in the imaginative slow movement was in every way as subtle as that obtainable on a stringed instrument. Kathleen Riddick's orchestra made old music sound suave and neat but lacked the pungency for Bartók.

J. O. C.

Purcell
Other Composers
English Song

To the time of writing, eighteen concerts, with four still to come. Only a general survey is possible; and in a way it will meet the case, for the chief thing is that these three series (eight, eight and six) were ordained and organized, to the credit of the Arts Council and of the music of the Festival. How they were carried out in detail there is little need to describe, for the programmes were throughout of a kind to summon the best artists and authorities to the council-table and platform. This was a surmise before the event; and it was borne out, with few lapses, as the concerts proceeded.

Purcell, in particular, proved a call to stylists and technicians and people of live spirit. What with well-devised programmes, each a design in itself, and the range and intense personality of the music, this series at the Victoria and Albert Museum (one at the Chelsea Royal Hospital) has been a highlight of the festival period. The associated names are those of Constant Lambert (with orchestra and chorus in the 'Dioclesian' Masque); Anthony Bernard, with the London Chamber Singers and London Chamber Orchestra ('Duke of Gloucester' Ode and 'The Indian Queen'); Anthony Lewis with the Birmingham University Special Choir (scenes from 'King Arthur') and with a large and mixed company at the fourth concert in music from 'Don Quixote'; Arnold Goldsbrough with the Goldsbrough Choir and Orchestra (an In Nomine, 'Rejoice in the Lord alway', and the Cecilia Ode of 1692); J. A. Westrup with the Oxford University Opera Chorus (an In Nomine, and the Cecilia Ode of 1683). Mr. Goldsbrough was frequently at the harpsichord, putting in continuos that enlivened but did not tear the harmonic texture. Chamber music players worked through most of the Trio Sonatas and some of the Fantasias.

The first six of the series headed 'Music by other English composers 1300-1750' were at the Wigmore Hall on Wednesdays from 9 May. At the first of them one welcomed the 'Golden Age Singers', a consort directed by Margaret Field-Hyde, who were making their first appearance; they also took part in the Byrd concert on 13 June. The London Consort of Viols, directed by treble viol Harry Danks, were present on these occasions and one other. The general cast included Boris Ord and the Cambridge University Madrigal Society; Margaret Hodsdon playing a virginal; the Tudor Singers under Harry Stubbs; the Carl Dolmetsch Ensemble; Basil Lam with a choral and instrumental ensemble (from *c.* 1280 to Dunstable); the Goldsbrough Orchestra (first modern performance of a harpsichord concerto in G by Arne); Neville Marriner and Thurston Dart in a violin sonata by Andrew Parcham transcribed from a unique copy in Brussels; the Goldsbrough Orchestra with a choir in Blow's Ode for St. Cecilia's Day, 1685; the Renaissance Singers under Michael Howard; the Dorian Singers under Matyas Seiber in Dowland; the Boyd Neel Orchestra under Patrick Savill in a selection from Dent's arrangement of the 'Beggar's Opera'; the Schola Polyphonica under Henry Washington in the Byrd programme on 13 June. The substance and proceedings of these concerts were well summed up by John Denison of the Arts Council: 'The glories of this early period of our musical heritage have always been appreciated by scholars, but they are seldom illuminated through performance as part of the living artistic speech which is music'. These words are from the preface to a fifty-page book issued by the Arts Council in connection with the concerts. It contains essays and illustrations, it is beautifully got up, and it is good value at five shillings.

The Six Recitals of English Song (Mondays from 7 May) ranged from the lutenists to Rubbra, Tate and Berkeley. They employed eighteen singers in a hundred and forty songs and twenty folk-songs. Details would be a catalogue; general impression a fluctuating pattern of *pro* and *con* that no one person could delineate to his own satisfaction.

M.

Morley College

The Morley College Concerts Society, usually loyal to the unfamiliar that they are gradually making familiar, stepped out on 30 May at the Festival Hall with the first European performance of Stravinsky's 'Babel',

one of a sequence of seven Biblical episodes commissioned in 1944 from composers of various distinction, by Nathaniel Shilkret. Heard independently it has little meaning, and it is hard to imagine that it acquires more meaning in a context not by Stravinsky. One can therefore but complain, with reservations, that the episode seems not expansive enough, and that although the æsthetic reasons that led Stravinsky to give Jehovah's words to the male choir and to give the narrator the words of the people, are excellent enough ones, Shilkret showed the better judgment of musical effect in asking him to reverse the procedure. As it is, the sing-song of the narrator, whose part would be better more simply and naturally spoken, conceals the orchestral accompaniment, which is surely the more important part of the first section, and destroys the sense of continuity with the choral-orchestral section that follows, thus weakening the effect of its restrained but intrinsically adequate harmonic climax. An orchestral interlude and the narrator's final comment follow with still less effect, and the small scale of the piece does nothing to minimize its formal inadequacies.

Michael Tippett's oratorio 'A Child of Our Time' similarly defies basic principles of musical organization by trying to make music move at the same even pace as words. The subject is sufficient for an oratorio of several hours' length, and in compressing so much narration and reflection into little more than one hour, Tippett is forced to leave unfinished (sometimes scarcely begun) episodes that could make an effect of the desired intensity only with a much more extended treatment. The thematic expositions of the many movements are on the right scale and of the right quality, but the essential development is omitted, the formal proportions are thus unsound, and the great potential power of the music is never realized. The performance was not Morley College's best, nor was Walter Goehr, the conductor, so fiery as usual. He did better in Stravinsky's enchanting, inimitably subtle and sometimes genuinely moving elegiac 'Ode' for orchestra, written in 1943 in memory of Natalie Koussevitsky. To open the concert Michael Tippett conducted the choir in a creditable rather than an excellent performance of Tallis's 'Spem in alium nunquam habui'. This immensely difficult piece really requires either more voices, if they are to be of this quality, in each of the eight five-part choirs, or a smaller number of more highly-trained voices.

Earlier, on 16 May, the College gave a repeat of Monteverdi's 'Vespers of 1610', which was admirable in every way. In William Herbert and Max Worthley, Walter Goehr found two splendid tenor soloists, and of the other solo singers only the basses were less than commendable. Although there were times when one could only assume that the inaudible recorder ensemble was doubling the choir, the balance was generally excellent. Much care appeared to have been lavished on getting the details just right, and it was amply repaid in uniform phrasing in the beautiful echo and other imitative passages in which the work abounds. The very quality of the performance made it all the more distressing that, for the first time in this reviewer's experience, there were a fair number of empty seats in the auditorium.

Welsh Concert

Saturday 19 May at the Festival Hall was a Welsh evening, organized less well than it could have been by the London Welsh Association. Perhaps they expected an all-Welsh audience, but they made no propaganda for their own composers in the printed programme, which was so poorly produced as to call for special comment. (Only the words of the National Anthem and one Welsh song were given, and no English translations were provided anywhere.) The music itself, if representative, was not very encouraging. Arwel Hughes's 'A Song of Deliverance' is well-written film-music, and Hubert Davies's 'Festival Overture' is a fluent but prolix offspring of Elgar and Prokofiev. The best native work of the evening was Morgan Nicholas's 'Ysbryd Yw Duw', a short cantata for choir and orchestra, with solo voice, violin and trumpet. It is written in a consistent and fairly independent idiom, and the concise, well-proportioned musical shape made it possible to enjoy the work even though an English listener had no clue to its literary content. The composer himself conducted. The remainder of the concert, which included a performance in Welsh of Vaughan Williams's 'Benedicite', was conducted by Sir Adrian Boult. The choir was the Welsh Festival Choir, virtually created for this occasion, and therefore perhaps not yet comparable with some of our English choirs of national repute. The orchestra was the London Philharmonic.

Royal Philharmonic Orchestra

The chief attraction at the Albert Hall in recent weeks has been the Royal Philharmonic Orchestra's summer series of concerts, conducted by Stokowski and Beecham. On 21 May Sir Thomas gave an all-Sibelius programme, including two of the symphonies. An evening of Sibelius is heavily borne even by an English audience, and would not be borne at all in most countries, but Beecham made it exceedingly stimulating and diverse, and strengthened one's faith in the greatness of Sibelius's symphonic achievement. He threw new light on the beauty and originality of the Symphony no. 4, especially by catching the elusive gaiety and good humour of the finale. No. 6, which is almost as rarely heard, was less rewarding, and perhaps more deserves its comparative neglect. The technical excellence and vivid tone of the orchestral playing, apparent in the symphonies, was still better appreciated in the colourfully descriptive performance of the symphonic poem 'Tapiola'. If any concert could convince an unreceptive Latin listener of the breadth and variety of Sibelius's art, this was surely it. C. M.

Music by Philip Cannon

A concert of three works by Philip Cannon (born 1929) was given at the French Institute, S.W.7, on 30 May. Kathleen Merritt conducted her string orchestra, which was joined by a women's choir for the first performance of the recently-published 'Songs to Delight'. Six poems by Ben Jonson (selected and edited by the composer's wife, Jacqueline Laidlaw) have here been set to charming and effective music. Mr. Cannon keeps to an idiom which will not perplex amateur choirs, but he is no mere trundler of the accepted part-song formulas. His apparent simplicity sometimes conceals an almost daring enterprise—for instance, in the echo-like imitation between the voice parts in the final number. The singers have to cope with occasional *portamento* and *parlando;* and the work needs—and on this occasion got—a crisp, lively execution. Tonality is the point on which Mr. Cannon's work raises misgivings; the way in which the first song begins in D and ends in C is not convincing. Similarly with his piano concertino, in which Odile Crussard was a skilful soloist: the first movement is, seemingly, in a definite A minor, but at the end is shunted disconcertingly into C. The slow movement then announces the key of A minor once more, leading into a finale in C. The work is engaging but slight; it does, however, impress with its brisk directness and its facility in dialogue between soloist and orchestra. A three-movement Sinfonietta for strings, receiving its first performance, was less impressive: it, too, has weakness of tonal construction, and the middle movement (Threnody) seems over-long. A. J.

United Hospitals Festival Choir

The United Hospitals Festival Choir was formed last January by Mr. Colin Ratcliffe, Hon. Musical

Director of Middlesex Hospital. It consisted of nurses, doctors, medical students, and other branches of hospital life, and represented approximately fifty hospitals in the London area.

Their inaugural concert was a performance of 'Elijah' at the Royal Albert Hall on 30 May in the presence of the Duchess of Kent. The proceeds of the concert were given to the Royal College of Nursing Educational Fund. The choir, trained throughout by Mr. Ratcliffe, showed splendid attack and diction. Josef Krips conducted the performance, which was given with the help of the London Symphony Orchestra, and choristers from the Church of the Annunciation, Bryanston Street. The soloists were Ena Mitchell, Gladys Ripley, Alfred Hepworth and Norman Walker. Douglas Hawkridge was at the organ.

D. R.

We are compelled to hold over notices of Britten's 'Spring Symphony', Aaron Copland's Clarinet Concerto, the L.C.M.C. concert on 22 May, and to omit mention of many deserving and important ventures.

A Bantock Memorial Window

On 8 June the Granville Bantock Memorial Window set up at Trinity College of Music by the composer's friends was unveiled by the Chairman of the Corporation, Sir Harold Kenyon, in the presence of Lady Bantock and fourteen other members of the composer's family. All the members of the College Board and Corporation were present. These and a considerable number of subscribers afterwards took tea in the Bridge Memorial Library. The window, of simple, chaste design, contains the College armorial bearings, a circlet enclosing the initials G.B., and a scroll carrying an inscription from the Persian: 'Sons of Adam, from learning find perfection: not from pomp and rank and prosperity and wealth'—a happy reference to Bantock's philosophy and oriental lore.

During the ceremony the College Choir sang as an invocation Vaughan Williams's 'Let us now praise famous men', and, after the unveiling, a Canticle, to lines from 'Adonais', by Bantock, whose mystical song 'The Unutterable' (the poem by Lady Bantock) was sung by Astra Desmond, following Charles Kennedy Scott's gracious, comprehensive appreciation of the composer, which was read with sympathetic zest by Gilbert Hudson, doyen of the professors in speech-training. The address, remembering Bantock as student, examiner for half a century, and Chairman of the Board, described the generous, diverse elements of an artistic nature that endeared him to all and deeply enriched our choral-instrumental repertory. Flowers and laurel wreaths were placed on the memorial by Lady Bantock, the Principal, Dr. Greenhouse Allt, and Ludwig Lebell, representing the professorial staff. Another of the composer's contemporaries was fitly brought into the tribute when the choir gave Parry's 'There is an old belief' as a moving 'Song of Farewell' before the final grace.

Music in the Provinces

Aberdeen—Aberdeen Orchestral Society under Wilfred Norris on 19 April in a programme of British music which included Holst's Fugal Concerto and Parry's English Suite.

Aberystwyth—University College of Wales choral and orchestral concert on 5 March conducted by Ian Parrott. Programme included Rubbra's Soliloquy for cello (John Clapham) and small orchestra and choral pieces by Walford Davies, David de Lloyd and Ian Parrott.

Bath—The Hallé Orchestra (Barbirolli) on 23 May. Programme included Frank Tapp's Rhapsody for two pianos (Vivian Langrish and Egerton Tidmarsh) and double string orchestra and Vaughan Williams's Symphony no. 4. The Bath Bach Choir (Cuthbert Bates) on 28 May in a programme of Elizabethan motets, Bach and Vaughan Williams, given in the Roman Baths.

Belfast—City of Belfast Orchestra under Denis Mulgan on 30 March. The Hallé Orchestra (Barbirolli) on 16 May in Sibelius's Symphony no. 2 and Vaughan Williams's no. 6.

Berkhamsted—Two-piano recital (Lily Messenger, Margaret Fleming) on 5 May. Programme included pieces by Tailleferre, Hahn and Rachmaninov.

Boston (Lincs)—The seventh annual Holland Lincs) non-competitive festival was held on 4 and 5 May. Charles Proctor adjudicated.

Bournemouth—Winter Gardens Concerts, Bournemouth Municipal Orchestra (Rudolf Schwarz): 12 April, first performance of Hans Gal's cello concerto (Anthony Pini), Britten's Four Sea Interludes ('Peter Grimes'), Kabalevsky's overture 'Colas Breugnon'. 10 May, Elgar's second Symphony, Ibert's Divertissement for chamber orchestra.

Brighton—Southern Philharmonic Orchestra (Herbert Menges): 8 April, Rachmaninov's second piano concerto (Gina Bachauer), Respighi's Suite, 'The Birds'. 22 April, Schubert's Symphony no. 9. 6 May, Britten's Serenade for tenor (Peter Pears), horn (Dennis Brain) and strings.

Bristol—Bristol Choral Society in 'The Dream of Gerontius' under Samuel Underwood at the end of March. University Choral Society and Orchestra on 22 April in the Mass in B minor under Prof. W. K. Stanton.

Bromsgrove—Bromsgrove Society of Arts in Haydn's 'The Creation' under David Milton on 19 April.

Coventry—Philharmonic Society's Concert. Midland Symphony Orchestra conducted by Victor Fleming on 7 April. First public performance of Carl Orff's 'Carmina Burana' (Eugenie Castle, soprano).

Edinburgh—Scottish National Orchestra under Muir Matheson on 30 March. William Alwyn's Concerto Grosso, Vaughan Williams's fifth symphony.

Glasgow—Scottish National Orchestra (Susskind), 7 April, all Beethoven. 8 April, Dvořák's symphony no. 4. Plebiscite programme to mark the end of the winter season of Saturday concerts on 14 April. 22 April, first concert performance of Maurice Jacobson's ballet suite 'David'.

Hanley—The Hallé Orchestra under Sargent on 11 April. Shostakovich's first symphony.

Hastings—Music Festival, 11-15 April. The Southern Philharmonic Orchestra (Herbert Menges), Beethoven and Elgar. The Menges String Quartet, Denis Matthews and Ida Haendel also took part.

Hull—Yorkshire Symphony Orchestra (Maurice Miles), in March. Dvořák's 'New World' Symphony.

Ipswich—Under the auspices of the Ipswich Chamber Music Society the Gibbs String Quartet played quartets by Haydn, Mozart and Beethoven on 7 April.

Keighley—Yorkshire Symphony Orchestra on 1 May. Vaughan Williams's 'London' Symphony, Gordon Jacob's 'William Byrd' Suite, Walton's 'Scapino' overture.

Leamington Spa—Warwickshire Orchestral Society gave a string concert with Leon Goossens on 19 February under Harold Dexter. Programme included a Fantasy by Ward and Serenade by Warlock. The Bach Choir sang the Mass in B minor on 21 March with the Warwickshire Orchestral Society. Harold Dexter conducted.

Leeds—The Lemare Orchestra (Iris Lemare) on 18 April. Concerto for trumpet, strings and percussion by John Addison.

Manchester—Hallé concerts, 1 April, Susskind conducting a Tchaikovsky programme. 8 April, Rudolf Schwarz was the conductor. Maisie Ringham was soloist in a trombone concerto by Paul Creston.

Mansfield—B.B.C. Northern Orchestra (Charles Groves) on 15 April, Ireland's 'A London Overture', Vaughan Williams's Serenade to Music.

Norwich—The Norwich House Guild presented the Rubbra-Gruenberg-Pleeth piano trio on 5 April. Brahms, Beethoven, Rubbra. Norwich Philharmonic Society under Dr. Heathcote Statham in the final concert of the season.

Oxford—The Cecilian Singers on 22 April in a programme of madrigals and duets by Schumann, Dvořák and Ernest Walker. The Oxford Bach Choir (Dr. Thomas Armstrong) with the London Symphony Orchestra in the first performance of 'An Oxford Requiem' by Bruce Montgomery on 22 May. Programme included also Vaughan Williams's Five Mystical Songs (Arthur Cranmer) and Kodály's 'Psalmus Hungaricus' (Edward Manning).

Sheffield—Philharmonic Society's Concerts: 13 April, the Hallé Orchestra under Sargent, Shostakovich's first symphony. 5 May, under Barbirolli, Martinu's concerto for two pianos (Ethel Bartlett and Rae Robertson). Parr Chamber Concerts, 14 April, Concerto Grosso in E minor by Brent-Smith, Mozart Divertimenti nos. 4 and 5.

Sidmouth—Two-piano recital by Elia Marrison and Dorothy Wilmot. Programme included Elsie Horne's Theme and Variations in A minor.

Stafford—Stafford Symphony Orchestra (Maude Smith) on 3 June in Dvořák's 'New World' Symphony and Mozart's no. 4.

Wolverhampton—The Element String Quartet on 18 April in Haydn and Dvořák.

Woodbridge—Woodbridge Choral Society on 6 April under Philip Haines. The Peasant Cantata and Thomas Wood's 'Over the hills and far away'.

Miscellaneous

Birthday Honours

Congratulations to Dr. Ernest Bullock on his knighthood. Dr. Bullock is Gardiner Professor of Music at Glasgow University, Principal of the Royal Scottish Academy of Music, Glasgow, and President of the Royal College of Organists, and was President of the Incorporated Society of Musicians for 1947. He is a C.V.O. and a Doctor of Music of Durham University.

Miss Isobel Baillie, soprano singer, becomes C.B.E.

Glasgow Grand Opera Society

This society has thirty-five years to its credit, during which, an amateur body, it has done pioneer work in presenting operas that no professional company had touched; 'Les Troyens' and 'Idomeneo' were its most ambitious undertakings. This year, with special help from the Arts Council in celebration of the Festival, it staged two operas running alternately for a week in May: Boito's 'Mefistofele' and Hamish MacCunn's 'Jeanie Deans'. It engaged the Scottish National Orchestra with its conductor Walter Susskind, and Ian Wallace (who has a Scottish name), Richard Lewis (who has not), Joan Alexander and Dorothy Robertson (who are local professionals), thereby providing a firm core for chorus and smaller rôles to adhere to.

MacCunn's opera falls between the stools of romantic and folk opera. Founded on Scott's 'The Heart of Midlothian', it contains local colour and character, not to mention some folk-tunes with flattened sevenths, that should commend it to Scottish audiences without the mental reservation that it is a period piece, as it would elsewhere appear to be. Boito's opera is stronger stuff, which uses Verdi's language and conventions with an intellectual penetration that is beyond Verdi himself. It may seem absurd thus to imply that music derived in the last resort from Verdi is better than Verdi's own; but the fact is that scene after scene makes a strong impact, that it makes Gounod's 'Faust' look intellectually contemptible, and that it stands on its own merits without seeming derivative. It is Italian in that it is a singer's opera; its choral writing is both extensive and important; and it really gets to the heart of Goethe.

The gallant Glasgow singers did well by both operas, though more could have been made of the prison scene in 'Jeanie Deans'. Under Peter Ebert's direction the business of the stage secured what is difficult in amateur productions, movement without self-conscious fuss and a clear presentation of the action.

F. S. H.

Music in Public Schools. *Addenda*

The Director of music at Birkenhead School is now Mr. I. P. Salisbury who succeeded Mr. B. Sandberg-Lee in January 1950.

Ellesmere (R. A. L. Lumley)—Broadcast Service. Informal concert by boys and staff. Gramophone recital. Somervell's 'Passion of Christ' on Good Friday (all boy soloists). House music competition judged by Leonard Blake.

The St. Matthew Passion at Haddo Hall

One would not assume that Aberdeenshire was a favourable area for music making, but the performance of Bach's 'St. Matthew Passion' given at Haddo Hall on 13 May was a remarkable achievement. Assembled for the occasion were some of the country's leading oratorio singers and wood-wind players, sections of the Scottish National Orchestra, the Haddo House and Turriff choral societies, and a ripieno chorus from St. Margaret's School, Aberdeen. These forces were conducted by June Gordon in a performance notable for its purely musical qualities, its enthusiasm and its sincerity. The vocal soloists were Eric Greene (Evangelist), Gordon Clinton (Jesus), Elsie Suddaby, Mary Jarred, William Herbert and Norman Walker who were perhaps inspired by the unusual circumstances and intimacy of their surroundings. If the orchestral playing was not of the same standard, in spite of the delectable sounds coming from Leon Goossens and Gareth Morris, it was a great improvement on last year, but the fact is that the Scottish National Orchestra lacks sufficient experience of the Bach idiom. The chorus, which came from a hard-working and scattered farming community, had been well trained, and was a flexible, alert body, with a clear understanding of the significance of both the dramatic and contemplative functions.

The problems of organizing and co-ordinating such a venture in the heart of the country were only one facet of the extraordinary drive and enterprise of June Gordon, the founder and conductor of the various musical activities promoted at intervals throughout the year at Haddo. Apart from a minute subsidy from the Arts Council, these other ventures (Carol Services, Gilbert and Sullivan, etc.) go some way towards financing this admirable Scottish musical event.

A Festival Choir under the direction of George Anderson has been formed combining the Surbiton Oratorio, the Hampton Philharmonic and the Kingston Orpheus Societies. Three concerts have already been given and it is hoped to present 'Hiawatha' during the autumn and 'Israel in Egypt' in the following spring.

Surrey Federation of Women's Institutes Festival Choir of 700 voices with full orchestra conducted by William Cole gave a concert at the Dorking Halls on 21 May. The programme included Vaughan Williams's specially-composed cantata 'Folk Songs of the Four Seasons'.

Harrogate Music Festival will be held in the Royal Hall, Harrogate, on 9-14 July. The Hallé Orchestra under Barbirolli will play symphonies by Beethoven, Vaughan Williams, Brahms and Schubert. Works by Bax, Alwyn and Roussel will also be performed.

The Argo Record Company under the artistic direction of Alec Herbage has been formed for the purpose of issuing gramophone records of works that would not normally be recorded. It is the intention of the Company that young artists should record these works —many by contemporary composers. Recordings have already been made and will shortly be issued of works by Ireland, Bartók, Honegger and Eduardo Fabini. Those interested should write to the Company at 2 Harbour Road, Southbourne. Bournemouth.

The International Folk Music Council is to hold its fourth Conference on 8-14 September at Zagreb, Yugoslavia. A Festival of Yugoslav Folk Dance and Song will be held during the period. Many forms of primitive musical instruments will be heard. Particulars may be had from the Hon. Secretary, International Folk Music Council, 12 Clorane Gardens, N.W.3.

The West Somerset Singers (A. E. Temple) gave a concert at Weirfield School Hall, Taunton, on 23 May. The programme included motets, madrigals and Vaughan Williams's Mass in G minor.

The South West London Choral Society (Frank Odell) gave a concert at the Central Hall, Tooting, recently. The programme consisted of two works, Vaughan Williams's 'Sea' Symphony and an arrangement by Maurice Jacobson of 'Hugh the Drover'— this concert version is entitled 'A Cotswold Romance'.

OBITUARY

We regret to record the following deaths:

JOHN HENRY ILES, founder of the National Brass Band Festival, on 29 May, at Birchington, Kent, aged seventy-nine. He was for many years editor of *British Bandsmen*.

SERGE KOUSSEVITSKY, the conductor, on 4 June, at the New England Medical Centre, New York, age seventy-six. An appreciation of him and his work will appear in the August issue of this journal.

Increase in Prices

Messrs. Novello announce an increase in prices from 1 July 1951. The Novello series of octavo anthems, part-songs, etc., are not affected.

Other items are increased according to a schedule which will be sent on application, the average increase being about twenty-five per cent.

During the Last Month

Published by NOVELLO & Co. Limited

The prices quoted below are according to the Revised Price Scale of 1 July.

HELYER, MARJORIE.—Down a country lane. Easy piano pieces for children with illustrations by W. Francis Phillips. 3*s*.

—— Over the hills. Easy piano pieces for children, with illustrations by W. Francis Phillips. 3*s*.

MOERAN, E. J.—It was a lover and his lass, from Four Shakespeare Songs, for medium voice. 2*s*. 6*d*.

MOZART.—Alleluia, from the motet Exultate Jubilate. Song for soprano voice edited by Isobel Baillie. 2*s*.

—— Fantasia in F minor for a mechanical organ, K.608, edited by Walter Emery. No. 30 Modern Transcriptions for the Organ. 4*s*.

SCHUMANN.—Intermezzo arranged for violin (or viola or cello) and piano by Max Rostal. 2*s*. 6*d*.

Published for the H. W. GRAY Co., New York

BRUCKNER, ANTON.—O Lord most holy. Four-part anthem for mixed voices, arranged by Clarence Dickinson. No. 261 Sacred Choruses. 18 cents.

CASSLER, G. WINSTON.—Jesus, still lead on. Short anthem for mixed voices. No. 2193 Church Music Review. 16 cents.

—— O bless the Lord, my soul. Short anthem for mixed voices. No. 2190 Church Music Review. 18 cents.

—— O send out thy light. Short anthem for mixed voices. No. 2186 Church Music Review. 18 cents.

DARST, W. GLEN.—Joyful, we adore thee. Anthem for mixed voices with soprano solo. No. 2183 Church Music Review. 18 cents.

—— Sing alleluia forth. Anthem for mixed voices. No. 2185 Church Music Review. 18 cents.

DICKINSON, CLARENCE.—God is love. Anthem for combined youth and mixed choirs, or youth choir alone. No. 262 Sacred Choruses. 18 cents.

—— List to the lark (The Norfolk Chimes) for chorus of men's voices. No. 260 Sacred Choruses. 18 cents.

FRIEDELL, HAROLD.—Te Deum Laudamus. Set to music in the key of B flat. No. 2184 Church Music Review. 25 cents.

HULSE, CAMIL VAN.—Jubilee Suite for organ. $2.50.

MATTHEWS, H. ALEXANDER.—Father, in thy mysterious presence. Anthem for mixed voices. No. 2189 Church Music Review. 18 cents.

ROWLEY, ALEC.—Benedictus es, Domine. Set to music in the key of E flat. No. 2165 Church Music Review. 18 cents.

SCHIMMERLING, H. A.—A Choral Benediction for chorus of women's voices. No. 2179 Church Music Review. 16 cents.

SIFLER, PAUL J.—Benedictus es, Domine, for treble or mixed voices in unison. Set to music in the key of E flat. No. 2182 Church Music Review. 18 cents.

THOMPSON, VAN DENMAN.—Benedictus es, Domine. A unison setting in the key of E minor. No. 2181 Church Music Review. 15 cents.

—— Thou art my life. Anthem for mixed voices. No. 2177 Church Music Review. 18 cents.

WALTHER, JOHANN.—The Gospel for Palm Sunday according to the Book of Common Prayer. With music from the Passio Secundum Matthaeum, arranged by Leonard Ellinwood. No. 2188 Church Music Review. 25 cents.

(*Continued from p. 293*)

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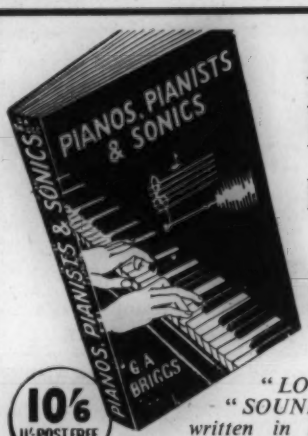

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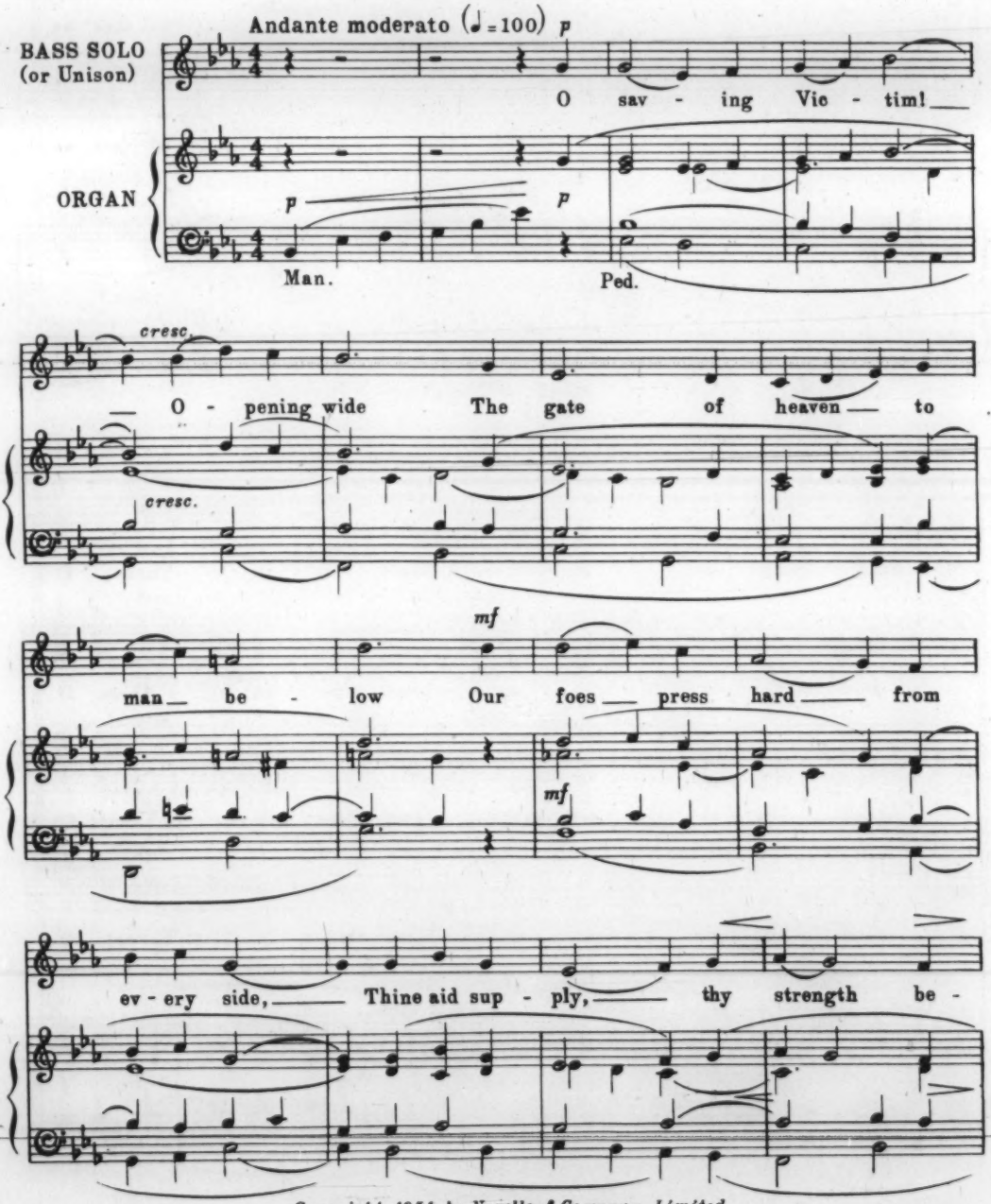
Andante moderato (♩=100) p
BASS SOLO (or Unison)
O sav - ing Vic - tim! —
ORGAN
p
p
Man.
Ped.
cresc.
— O - pening wide The gate of heaven — to
cresc.
mf
man — be - low Our foes — press hard — from
mf
ev - ery side, — Thine aid sup - ply, — thy strength be -

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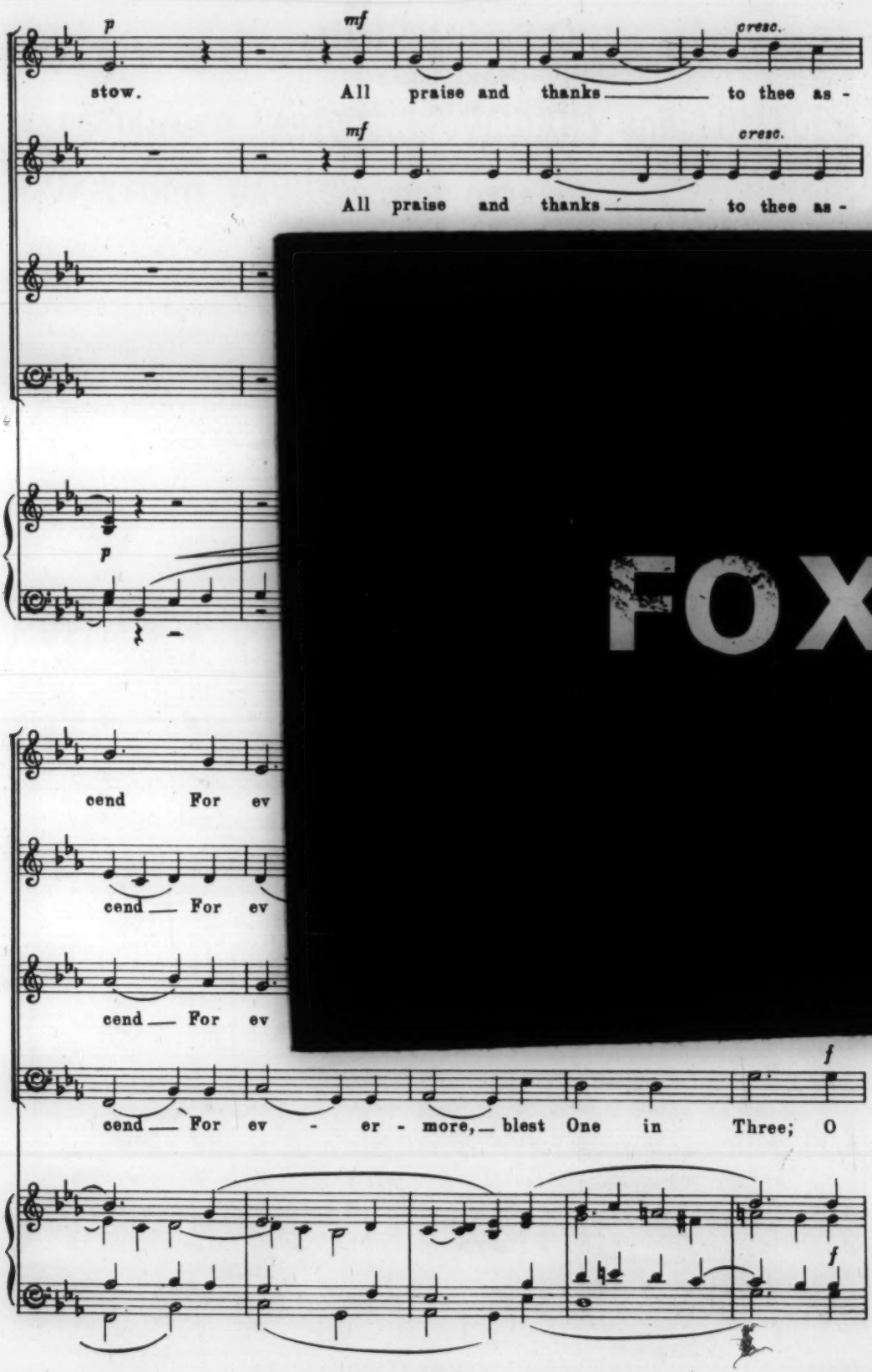
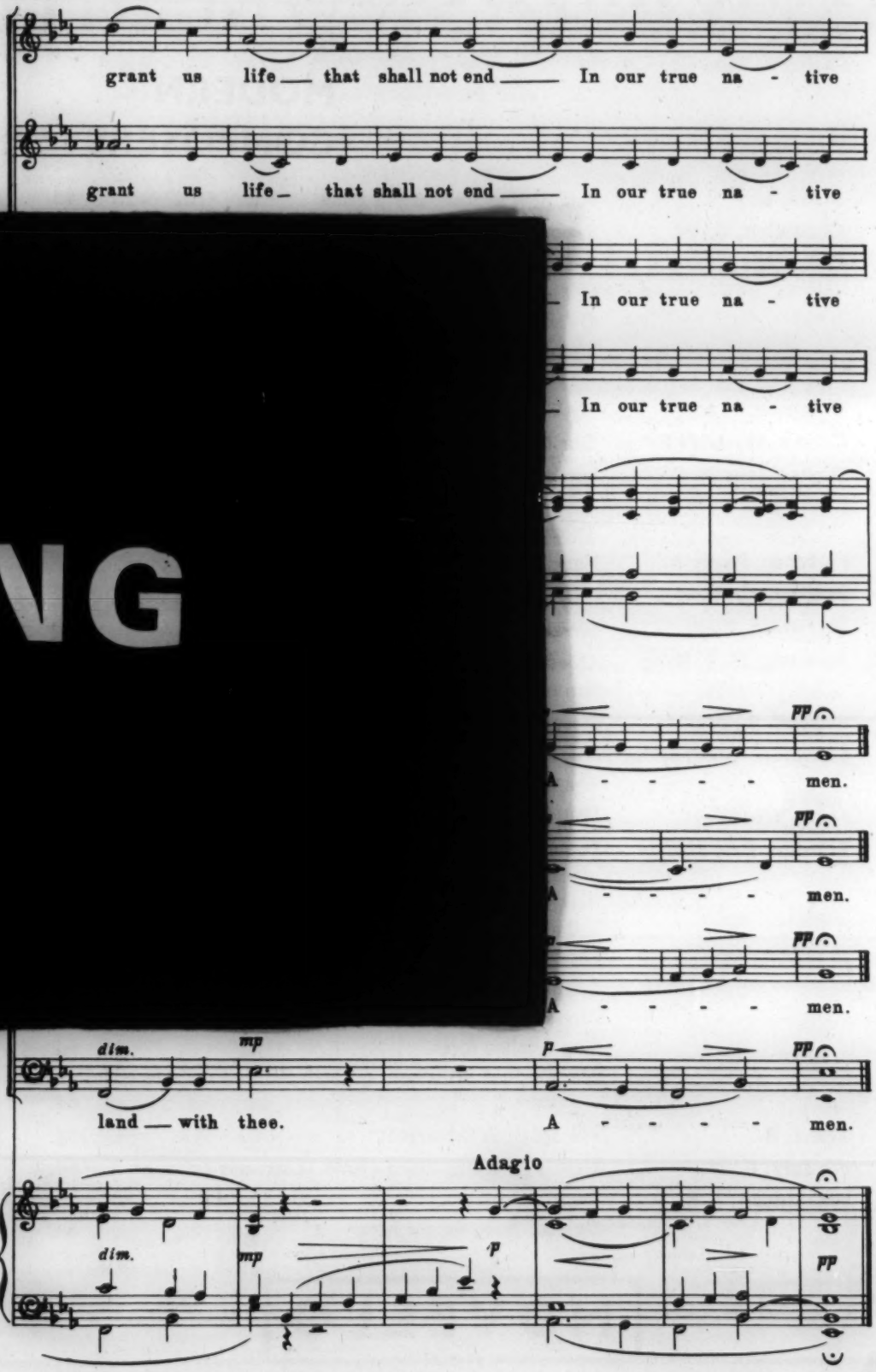
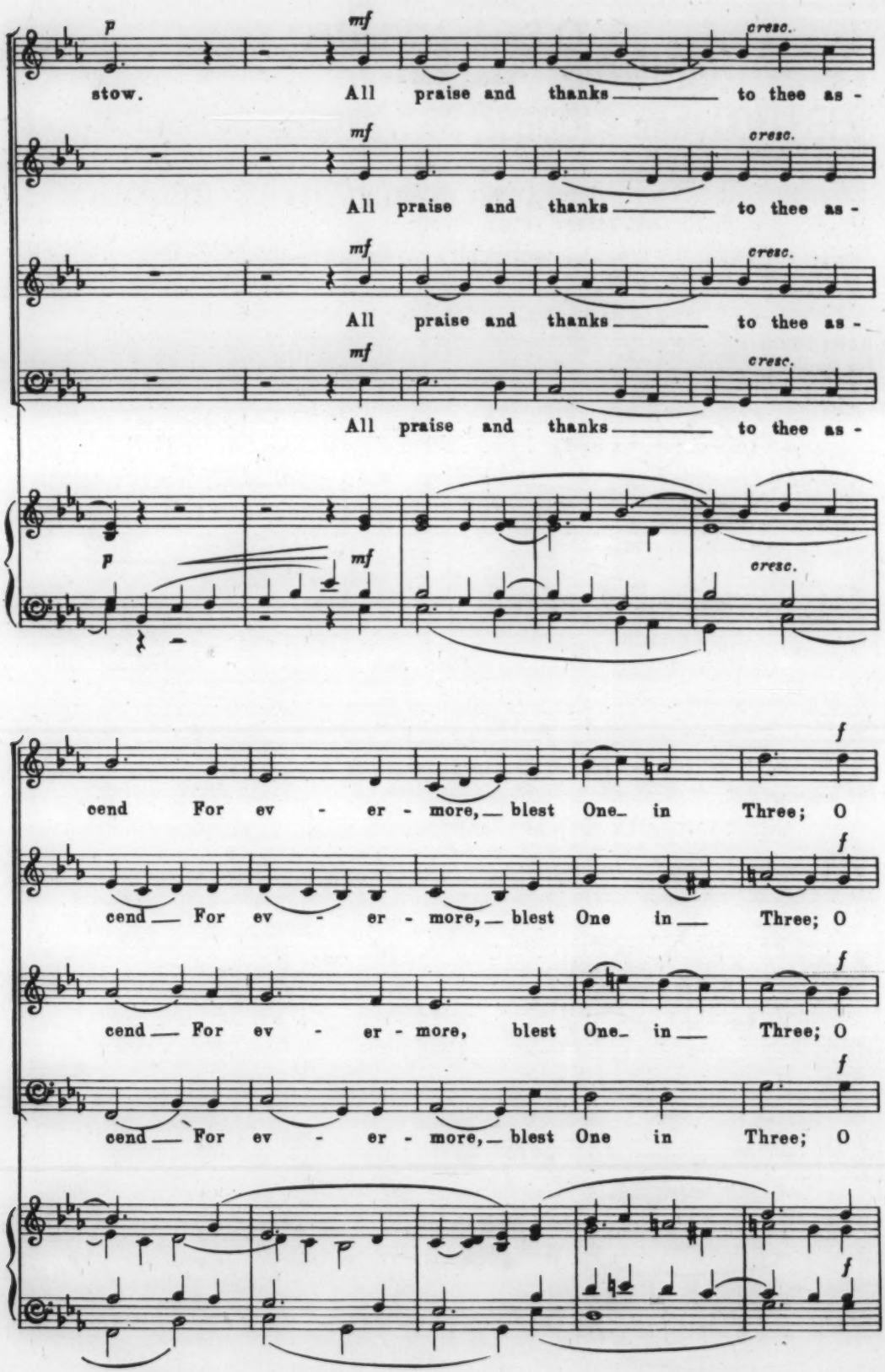
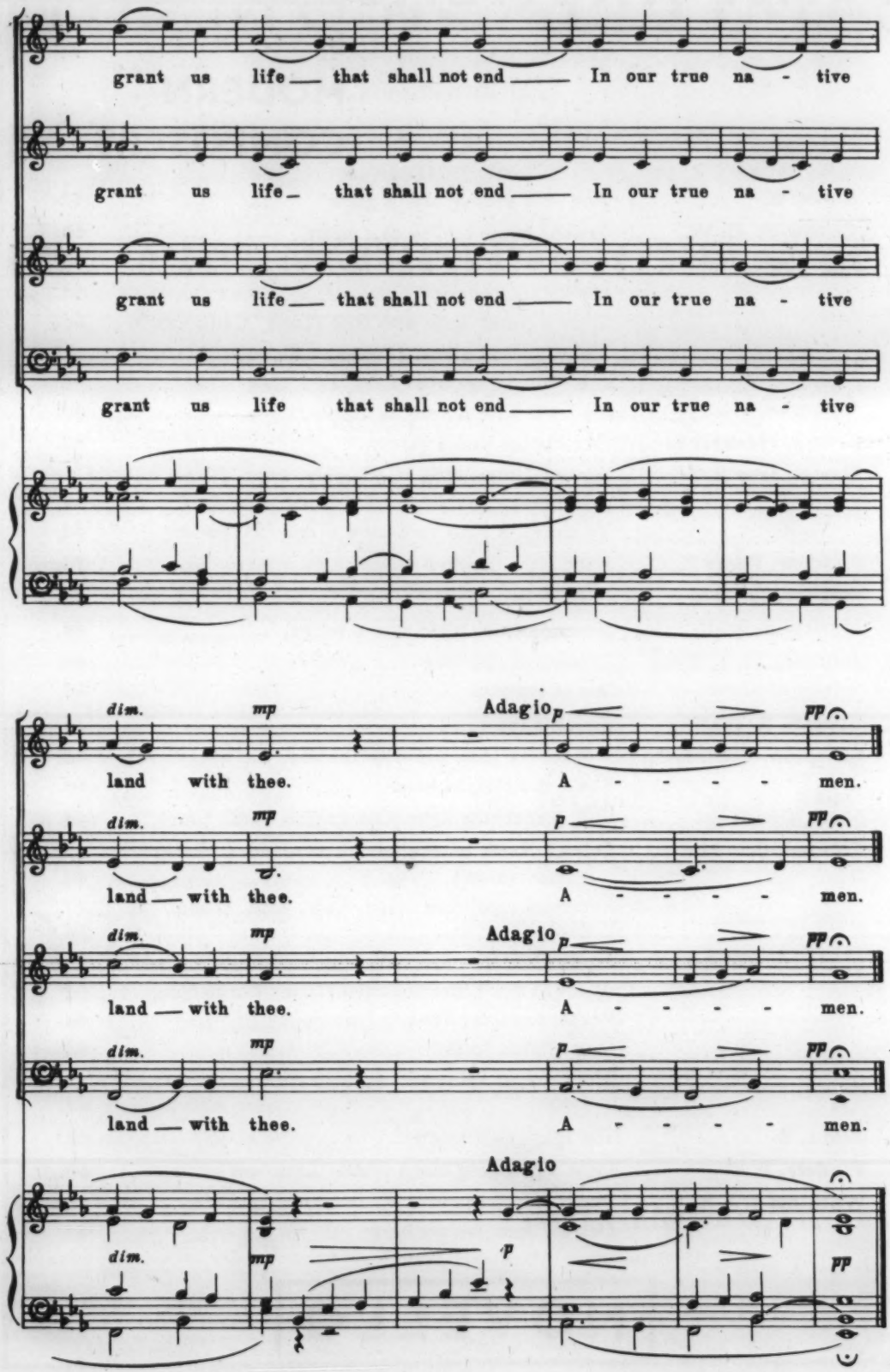

p
mf
cresc.
stow. All praise and thanks to thee as -
mf
cresc.
All praise and thanks to thee as -
p
cend For ev
cend For ev
cend For ev
f
cend For ev - er - more, blest One in Three; O
f

FOXI


grant us life that shall not end In our true na - tive
grant us life that shall not end In our true na - tive
In our true na - tive
In our true na - tive
pp
A - - - - men.
pp
A - - - - men.
pp
A - - - - men.
dim.
mp
p
pp
land with thee. A - - - - men.
Adagio
dim.
mp
p
pp


p
mf
cresc.
stow. All praise and thanks to thee as -
All praise and thanks to thee as -
All praise and thanks to thee as -
All praise and thanks to thee as -
f
cend For ev - er - more, blest One in Three; O
cend For ev - er - more, blest One in Three; O
cend For ev - er - more, blest One in Three; O
cend For ev - er - more, blest One in Three; O


grant us life that shall not end In our true na - tive
grant us life that shall not end In our true na - tive
grant us life that shall not end In our true na - tive
grant us life that shall not end In our true na - tive
dim. mp Adagio p pp
land with thee. A - - - - - men.
dim. mp p pp
land with thee. A - - - - - men.
dim. mp Adagio p pp
land with thee. A - - - - - men.
dim. mp p pp
land with thee. A - - - - - men.
Adagio
dim. mp p pp

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